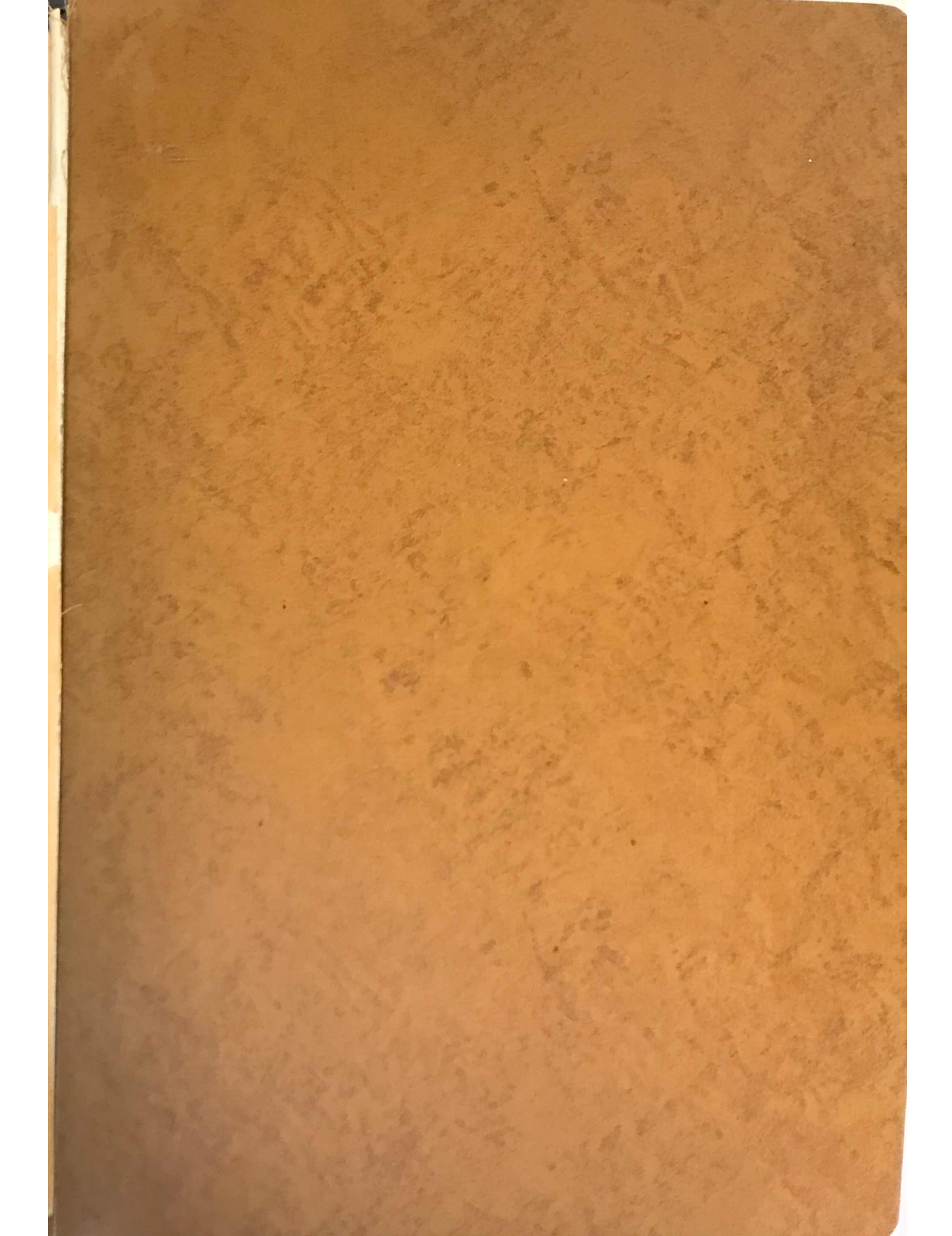
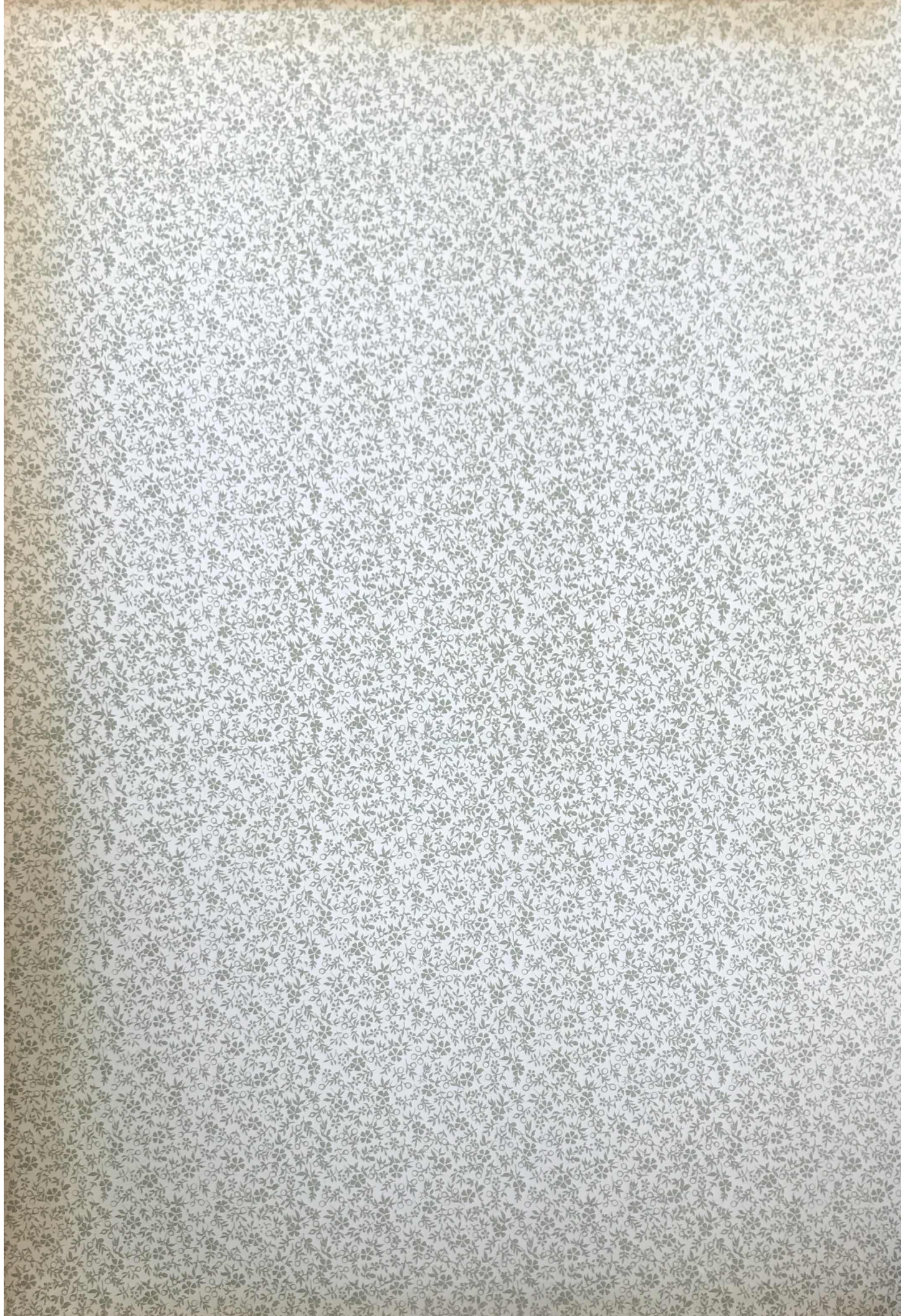






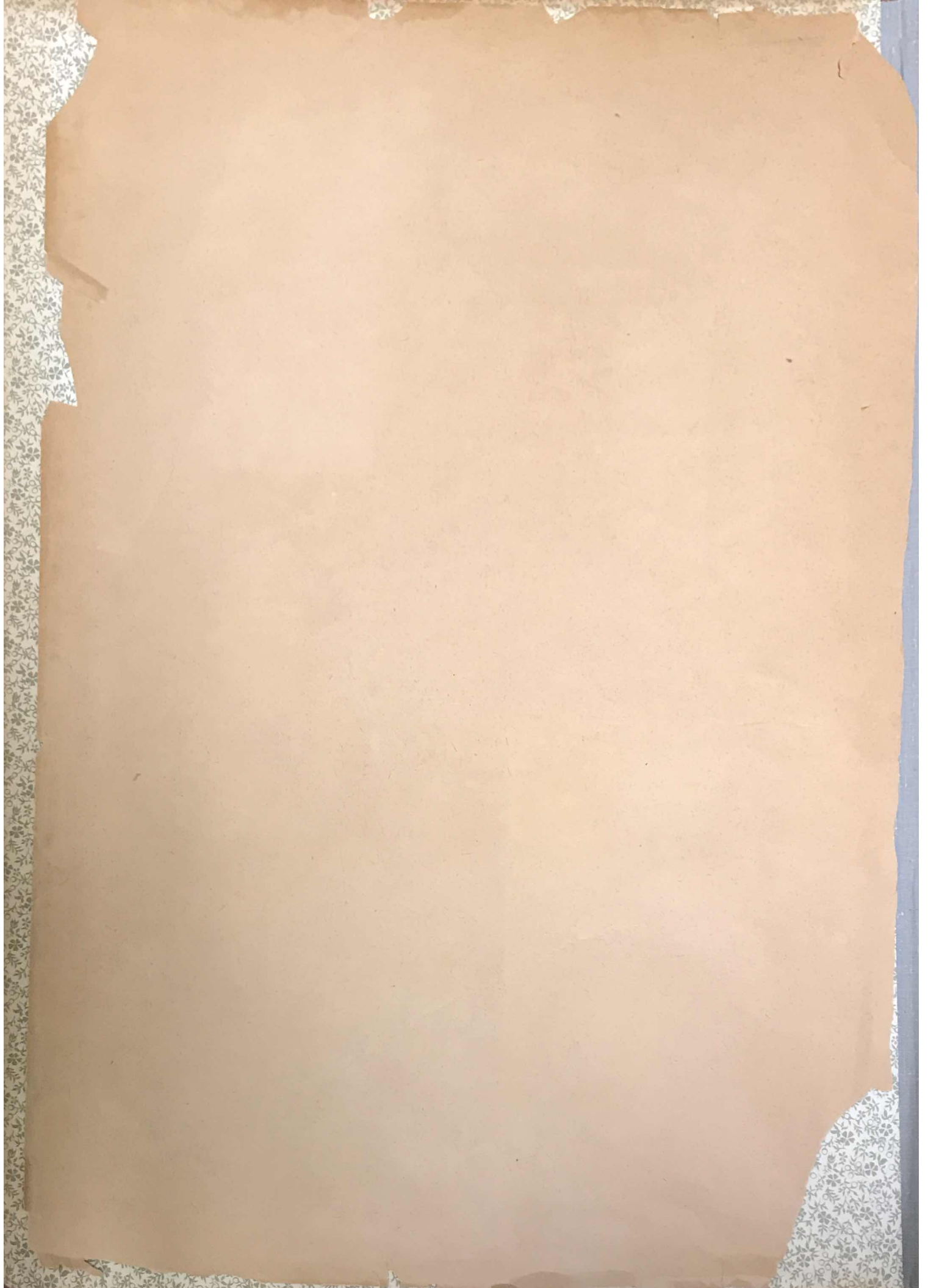




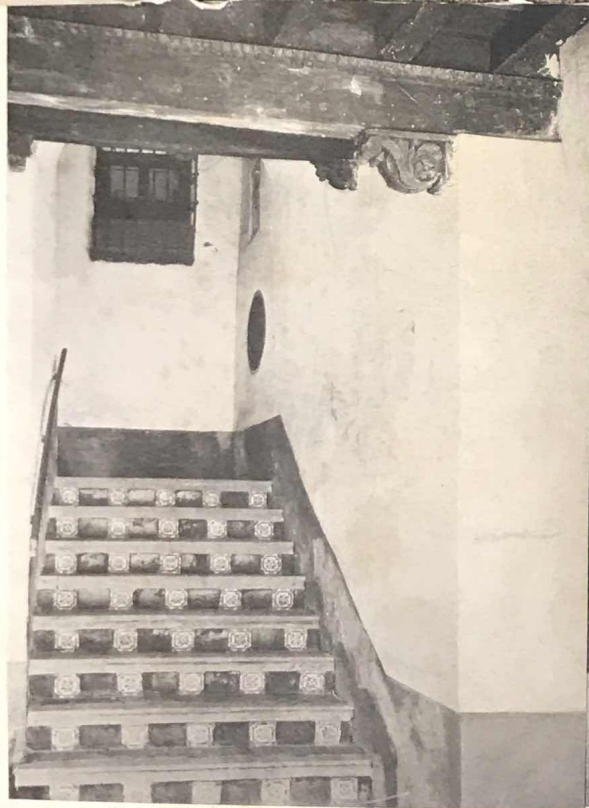
vol. 3

Addison Prizes







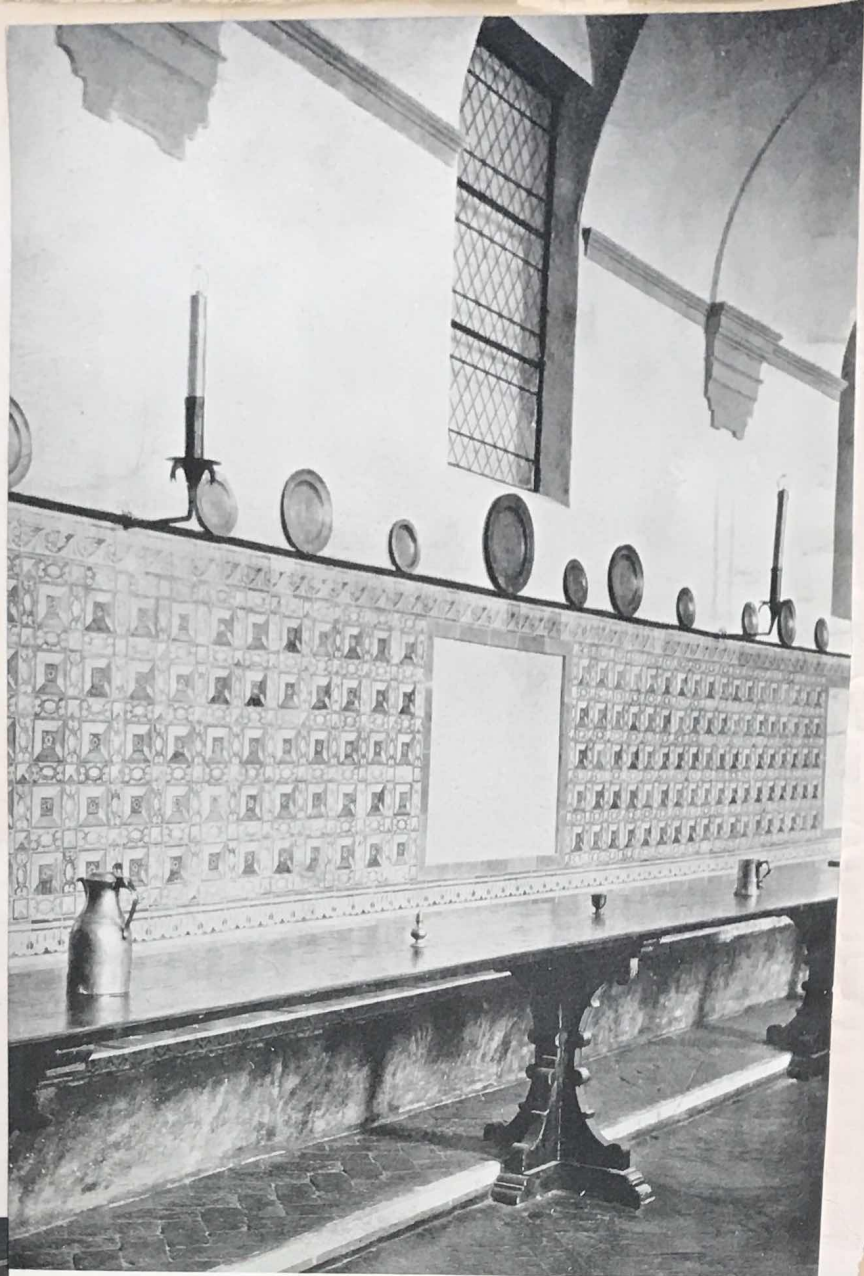


GRANADA, XVI CENTURY HOUSE. VESTIBULE STAIR WITH TILE TREAD AND CARVED PINE RISER; CEILING OF CARVED PINE

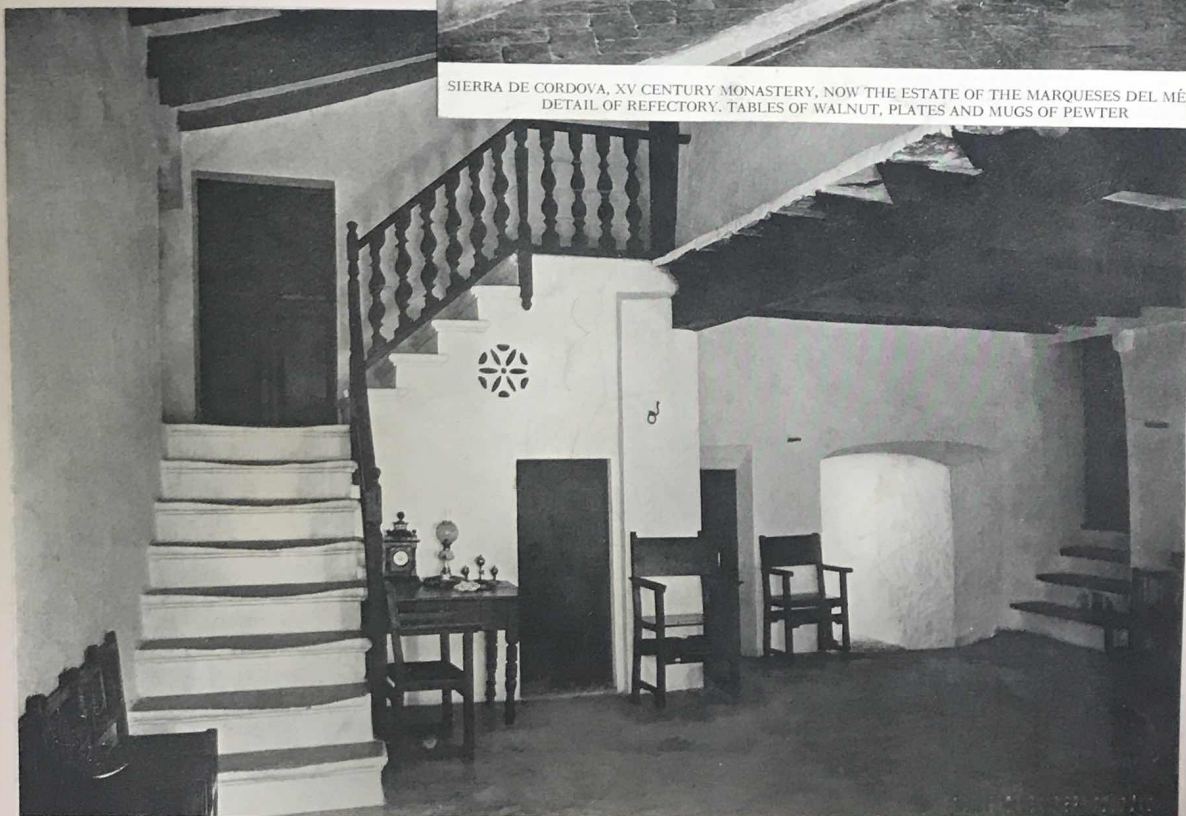


CÓRDOVA; PALACE OF THE MARQUÉS DE PEÑAFLOR (XVII CENTURY). DOUBLE STAIRING AT THE LANDING, AND APPROACHED THROUGH A VESTIBULE WITH PATTERNED VAULTED FLOOR. BRICK AND WOOD STEPS, MARBLE COLUMNS, GILDED SOFFIT TO THE VAULT. THE DOOR FRAME IS TYPICAL OF THE CITY





SIERRA DE CORDOVA, XV CENTURY MONASTERY, NOW THE ESTATE OF THE MARQUESSES DEL MÉRITO.  
DETAIL OF REFECTORY. TABLES OF WALNUT, PLATES AND MUGS OF PEWTER



(Photo Mac)

FORNALUX, MAJORCA. TYPICAL MAJORCAN STAIRHALL, WHITEWASHED WALLS, DARK PINE WOODWORK





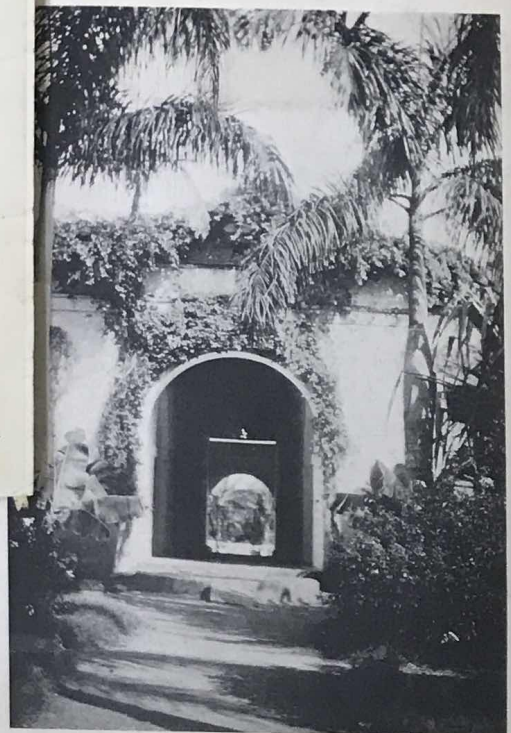
Sansaveria Blossoms and Date Palms are Massed Here

purple tone which still glows upon everything that you have yet seen. Now come into view tall Papaya trees, similar to Royal palms in their height and formation, showing clusters of green fruit which hangs from the extreme top where the few branches form. Against the white walls of the building they lend a touch that is charmingly oriental.

Presently everything gradually loses its interest in the view that



A Picturesque Bit of the Inner Garden and One of the Oldest



Festoons of Purple Bougainvillea Hang from the Inner Arch

is opening up directly before you — a square white building with an arched doorway, smothered in festoons of purple Bougainvillea. The secret of the purple glow is at once understood. Wreaths of this gorgeous vine hang from the roof, cover the iron grills of the windows, and drape across the arched portals of the entrance. Scarcely are the green leaves seen for the wealth of purple blossoms, and as the tropical sunlight streams down upon it all the surround-



Fine Ornamental Iron Work is one of the Surprises of this Garden





SIERRA DE CORDOVA; XV CENTURY MONASTERY NOW THE HOME OF THE MARQUESA DEL MÉRITO. BEDROOM (A FORMER CELL) WITH GRAY WALLS STENCILED IN GOLD, RED TILE FLOOR, OLD WALNUT FURNITURE AND LARGE BRAZIER



N.º 20 Toledo

Casa del Greco. J.









SIERRA DE CORDOVA, XV CENTURY MONASTERY, NOW THE ESTATE OF THE MARQUESSES DEL MÉRITO.  
GENERAL VIEW OF REFECTORY. WALLS WHITEWASHED, TRIMMED WITH BLUE, WAINSCOT  
OF BLUE AND YELLOW TILES, FLOOR TILES RED



SEVILLA; SIMPLE BRICK AND TILE STAIR IN A CORTIJO,  
OR FARMHOUSE





SOLLER, MAJORCA, XVII CENTURY HOUSE. VESTIBULE AND STAIR; WHITE-WASHED WALLS AND OILED PINE WOODWORK







SOLLER, MAJORCA; TYPICAL PATIO STAIR. BEAM CEILING WITH PLASTER CAVETTI BETWEEN THE BEAMS, WALNUT RAIL WITH UPRIGHT MEMBERS CUT FROM THE FLAT IN SPINDLE SILHOUETTE



*Photo Max*

ARGENTONA, CATALONIA; ENTRANCE HALL OF THE CASA GALLIFA. THE STRUCTURE DATES FROM THE MIDDLE XVII CENTURY

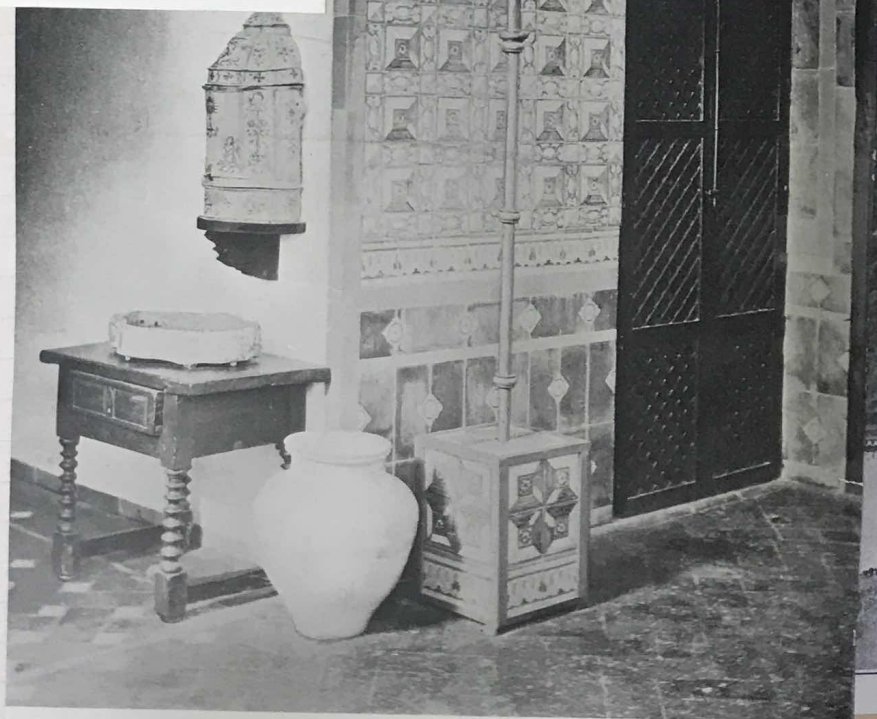




CÓRDOVA; PALACE OF THE MARQUÉS DE VIANA, XVI CENTURY. PATIO WALK OF BLACK AND WHITE PEBBLES, COLUMNS KALSOMINED IN OCHRE, WHITE WALLS, PLAIN BEAM CEILING OILED



La cocina de una cueva de Guadix perteneciente á labradores acomodados

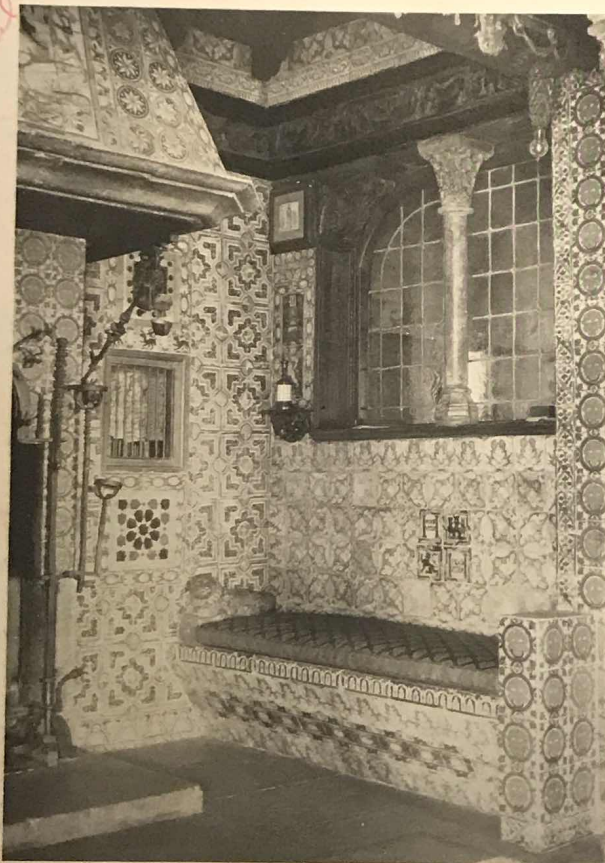


SIERRA DE CORDOVA, XV CENTURY MONASTERY, NOW THE ESTATE OF THE MARQUESSES DEL MÉRITO. DETAIL OF REFECTORY. DOOR OF DARK OILED PINE WITH TYPICAL ANDALUSIAN POLE LANTERN





SARRIÀ, MAJORCA. PANTRY IN A XVII CENTURY COUNTRY HOUSE. SHELVES, BRACKETS, BENCH, AND FLOOR ALL OF GLAZED TILES



TORRELOZÓN, GUADARRAMA MOUNTAINS; SUMMER HOME OF THE CONDE DE LAS ALMENAS; INGLE NOOK OF XVII CENTURY TILES

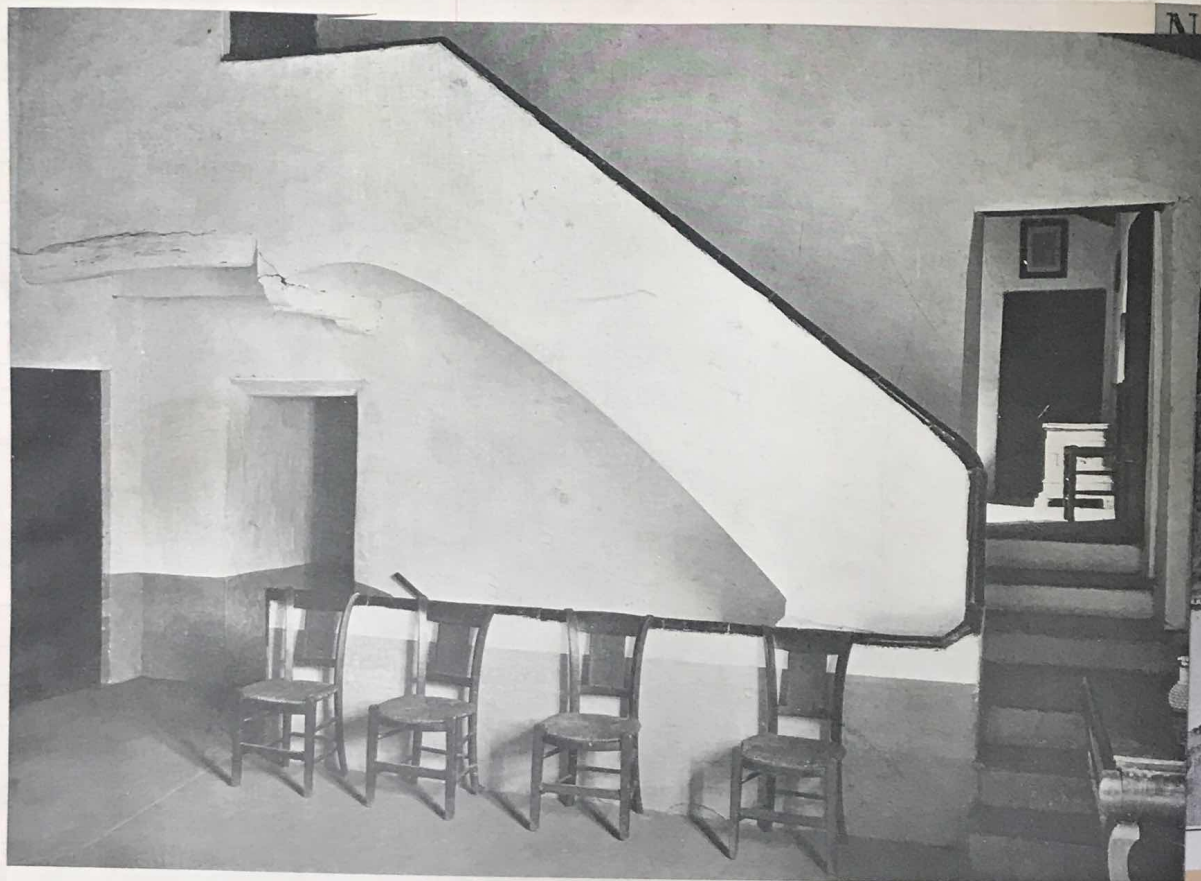


SARRIÀ, MAJORCA. KITCHEN IN A XVII CENTURY COUNTRY HOUSE. CORNER FOR WATER JUGS; COLORED TILES AND LOCAL MARBLE



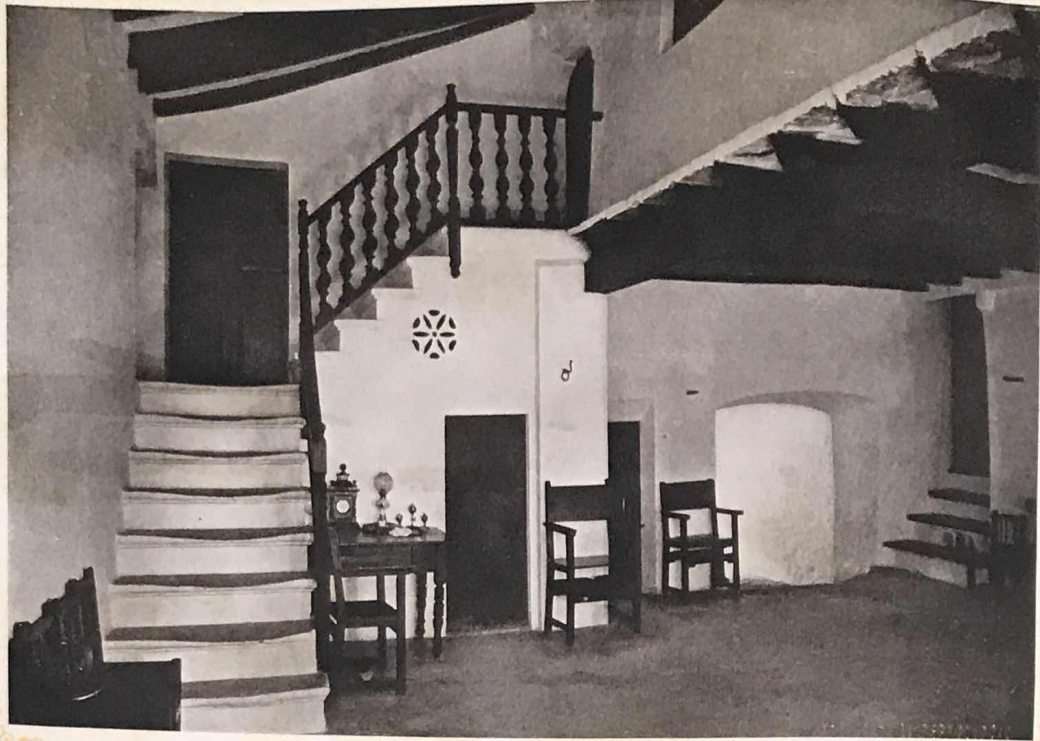


ARGENTONA, CATALONIA; UPPER HALL OF THE GALLIFA HOUSE. RED TILE FLOOR WAXED, WHITE WALLS, CRUDE BEAM CEILING, RUSH SEATED CHAIRS PAINTED RED AND GOLD



ARGENTONA, CATALONIA; THE CASA SABORIT, XVII CENTURY. PATIO STAIR WITH WHITEWASHED PARAPET AND BLACK TILE HAND RAIL; SIMPLE WALNUT FURNITURE





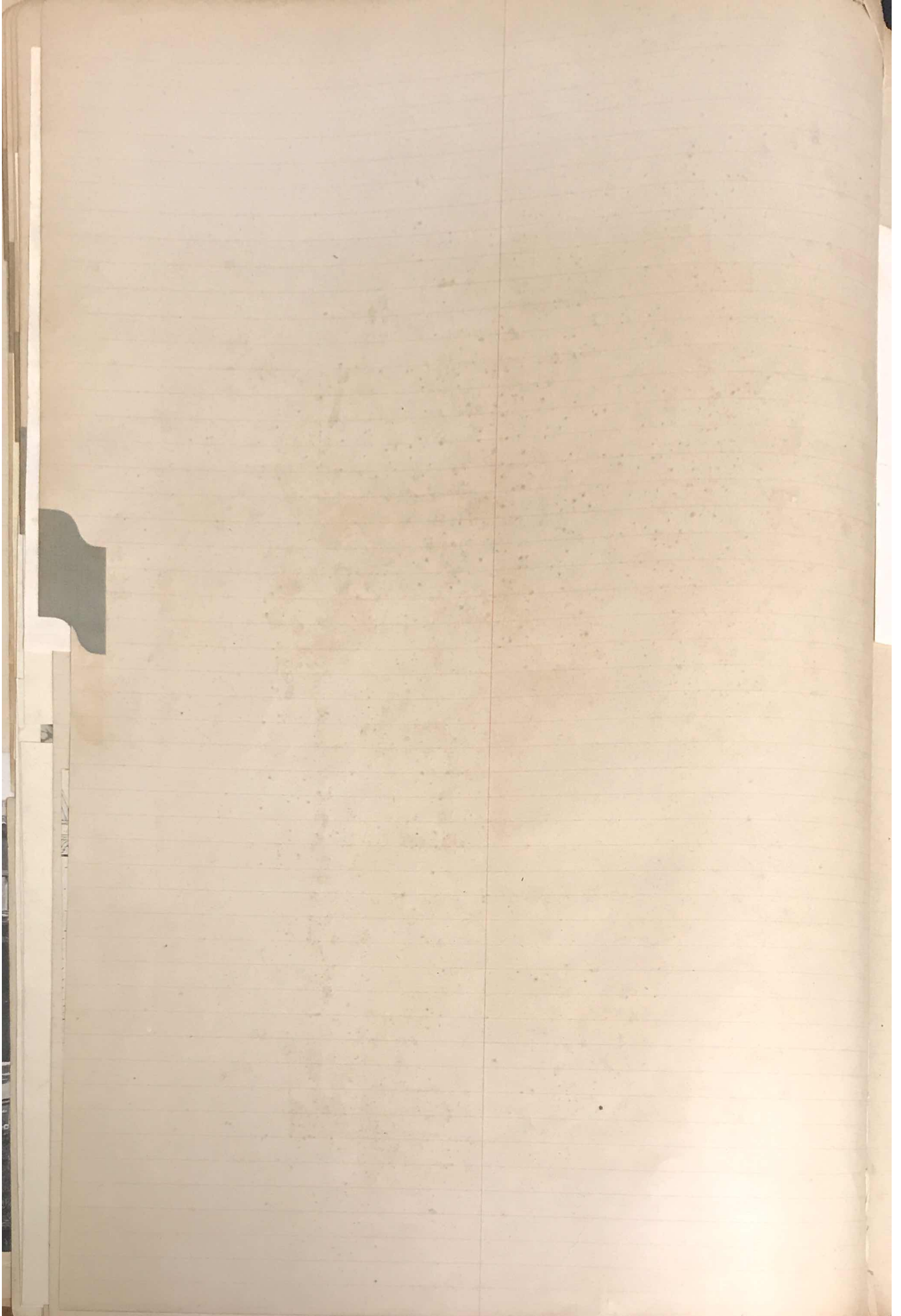
TYPICAL SPANISH INTERIOR, FORNALUX, MAJORCA  
 From "Spanish Interiors and Furniture," by Arthur Byne & Mildred Stapley. Courtesy of the Publishers, William Helburn, Inc., 418 Madison Ave., New York  
 FOR AN EXPRESSION OF THE SPANISH IN TEXTONE, SEE PLATE II





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ALL CAMARGUE KNOWS HIS FAMOUS BRANDS

Monsieur Bonfort's tiny smithy is a favorite rendezvous of herdsmen. Whether it be to point a trident or form a cattle brand, this jolly blacksmith leads his flock. Here he is putting the finishing touches on a cattle brand for a cattle king whose range lies far to the south.

vent to such surprising outbursts of boisterous gaiety.

#### THE GARDIAN'S TRIDENT

While mounted, the gardian uses a *ficheiron*, or trident. This is a hand-forged piece of iron, of which the classic and ancient form is a half-moon with sharp horns and a third short, triangular point in the middle. This trident is helved on a staff seven feet long.

Gardians handle the *ficheiron* with great cleverness. With it they throw down calves for branding or weaning, control unruly bulls, or stop a stampede in the herd, and on occasion protect themselves from attack. They also use the long staff in fording streams.

For these cowboys the trident is the emblem of free life. It has been employed as a theme for many Provençal poems and popular songs.

The poem of J. d'Arbaud is a familiar example: "O trident, arm of Provence—arm of captains and gardians—to preserve our old traditions, I hoist thee on thy staff of chestnut wood."

This trident of the cattle-herder might also stand as the emblem of the land, whose shape it so nearly resembles, for it is the mainstay of the gardian. About the new statue of Mistral's girlish heroine, in the Place Mistral of Les Saintes Maries de la Mer, is a low iron railing whose alternate prongs are trident heads (see illustration, page 22).

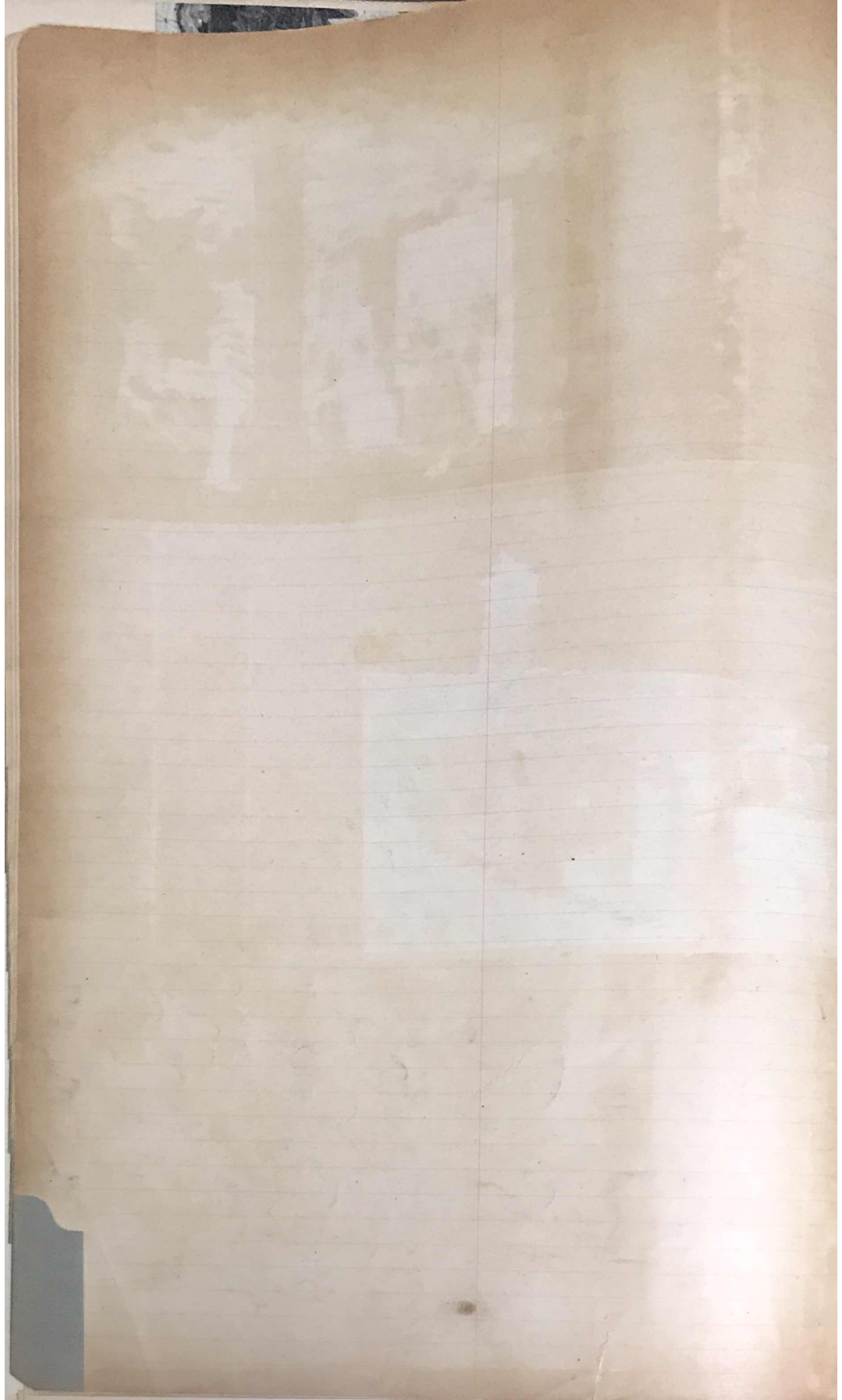
#### THE HERDSMAN'S HORSEHAIR LARIAT

While the sturdy *ficheiron* is the rod and staff of the herdsman, of almost equal importance is the *sedon*, a horsehair lariat, sometimes 36 feet in length, which is used as a lasso. It is never thrown from horseback, as it is light in weight and does not carry well in the air.

In making the *sedon*, strands of horsehair are slowly spun from a rough bundle and tightly twisted by a heavy spindle, which is used in a horizontal position instead of hanging at the knee, as does the distaff of the spinners of the East.

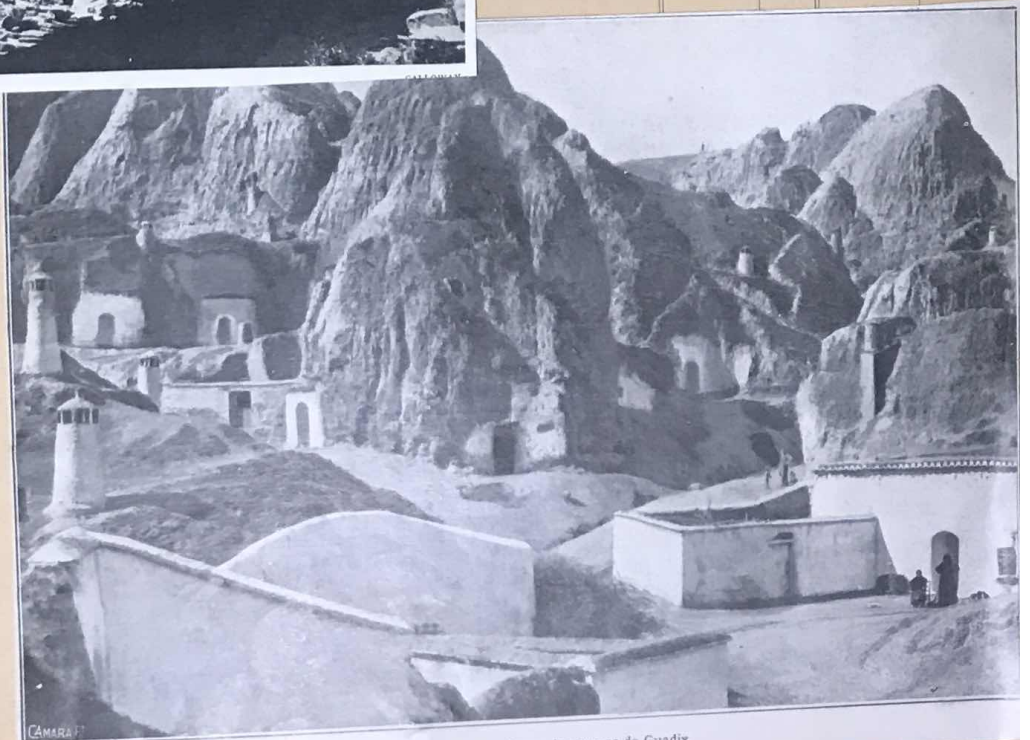
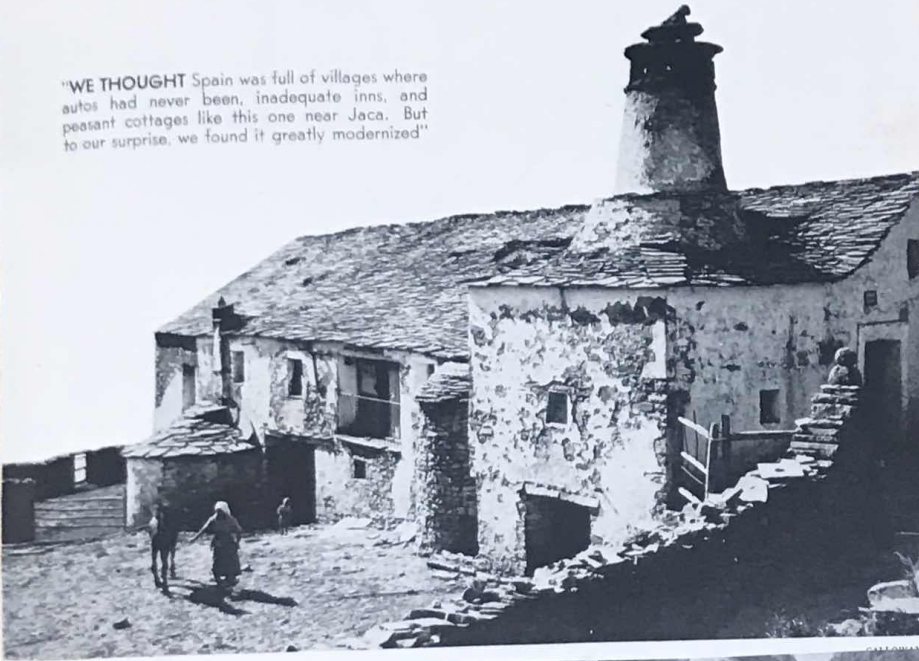
The hair used in these *sedons* is carefully selected, not only for length and strength, but also for color. Strands of





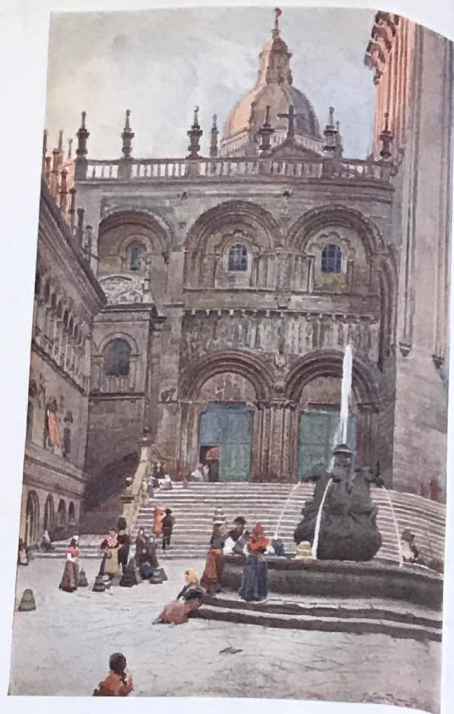


"WE THOUGHT Spain was full of villages where autos had never been, inadequate inns, and peasant cottages like this one near Jaca. But to our surprise, we found it greatly modernized"

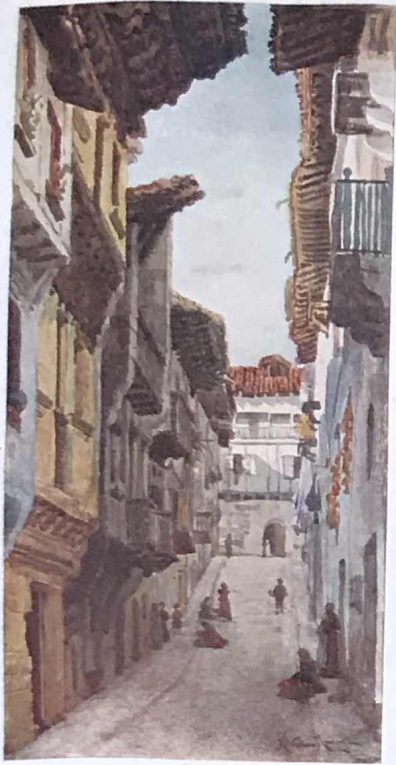


Curioso aspecto que ofrecen las cuevas de Guadix





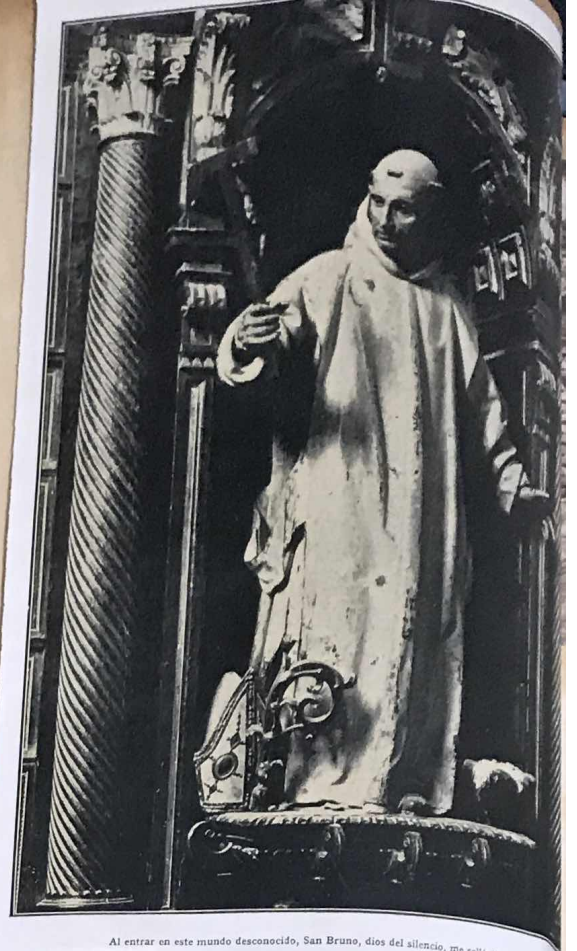
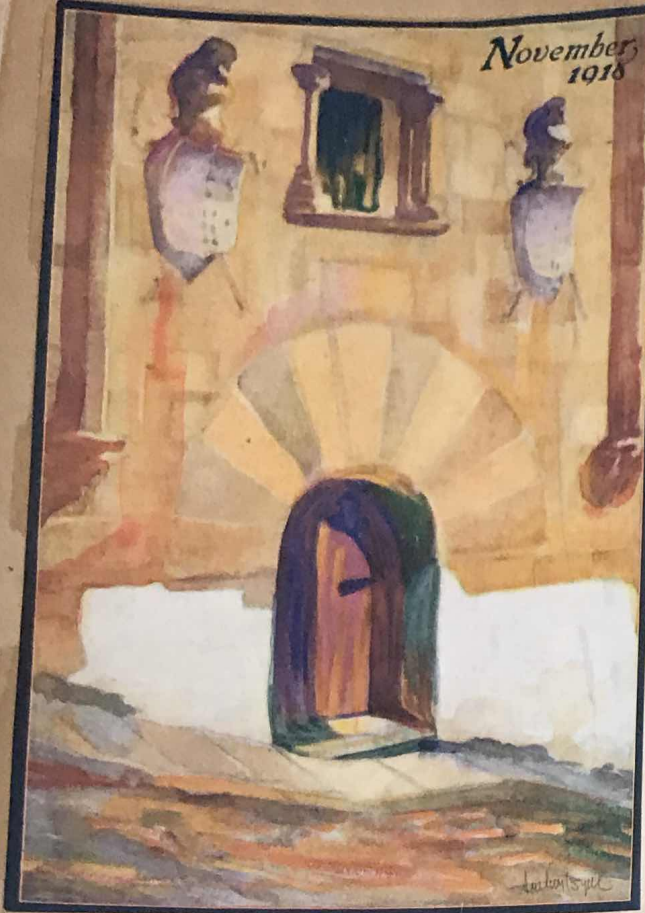
CATHEDRAL OF SANTIAGO DE COMPOSTELA—SOUTH DOORWAY



A STREET IN FUENTARABIA







Al entrar en este mundo desconocido, San Bruno, dios del silencio, me señaló los labios



Plaza de la Hermandad

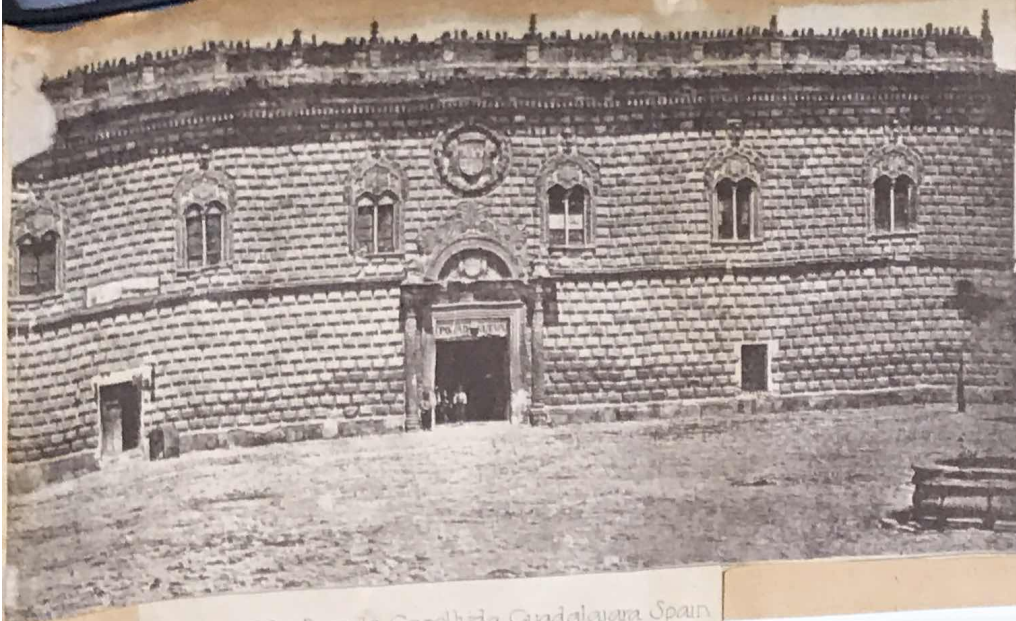
Place de la Fraternité

Confraternity Square



A STREET IN BETANZOS.





Palace of the Porada, Cogolheta, Guadalajara Spain



Steps of Santiago de Compostela

Stufen von Santiago de Compostela



Figure 5. A Painting by Giovanni da San Giovanni depicting a Renaissance dinner party in an Italian loggia. In the background is another loggia in a characteristic battlemented residence of the period.





*Plazuela del Carmen*

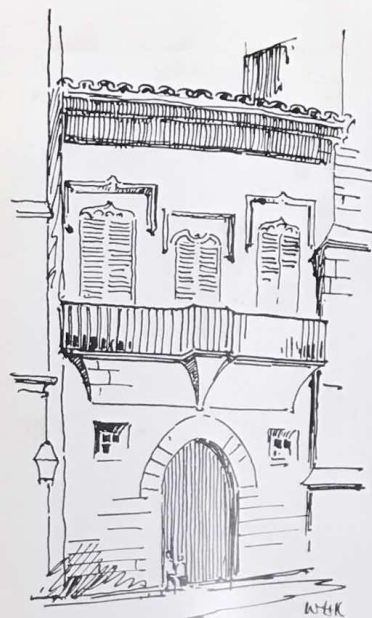
*Place du Carmen*

*Carmen Square*

*Kleiner Platz des Carmen*

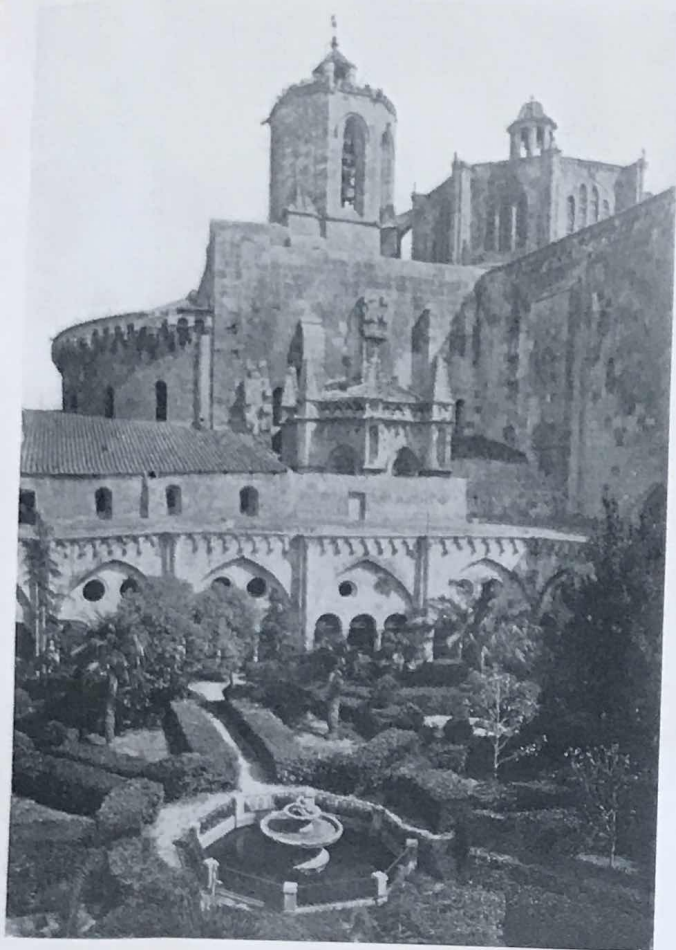


*RUINED CLOISTER AT POBLET.*

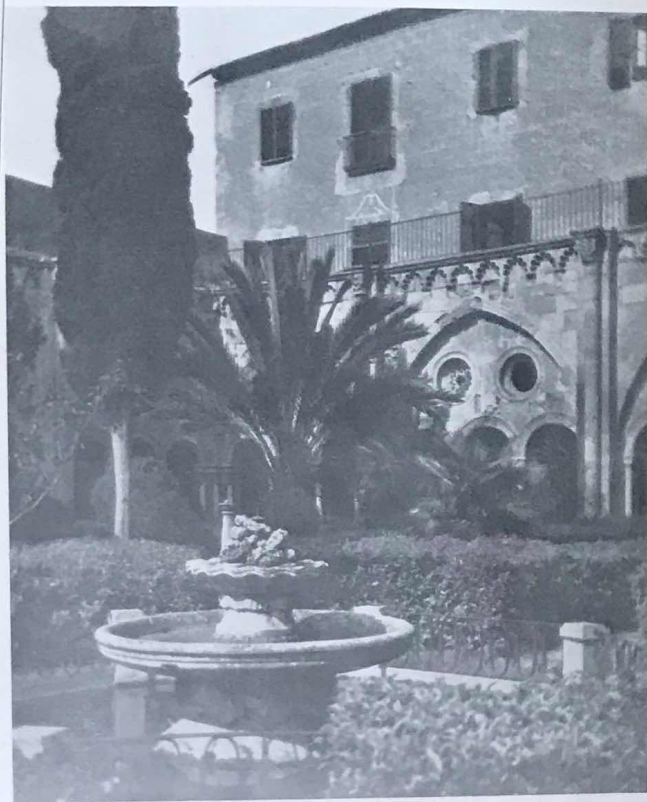
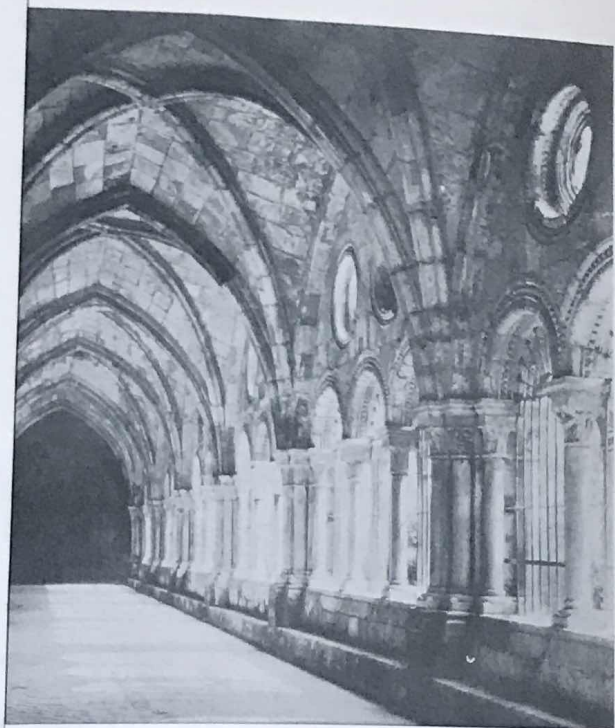


*PALMA DE MALLORCA  
1925*

*WALTER H. KILHAM*



TARRAGONA CATHEDRAL FROM THE CLOISTER GARDEN—A COMPOSITION OF UNRIVALED FREEDOM.



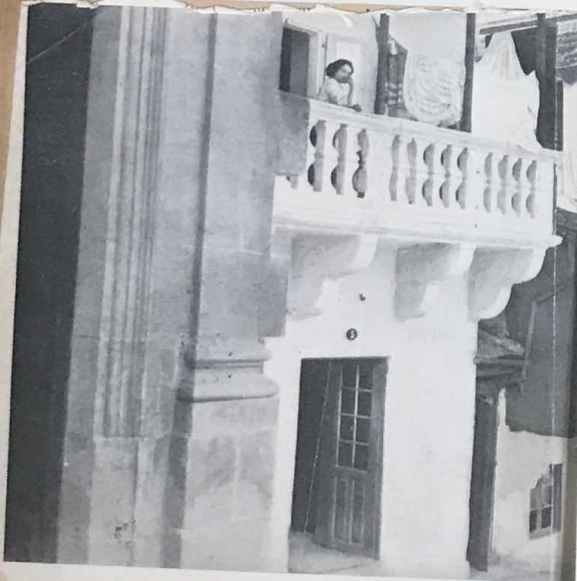
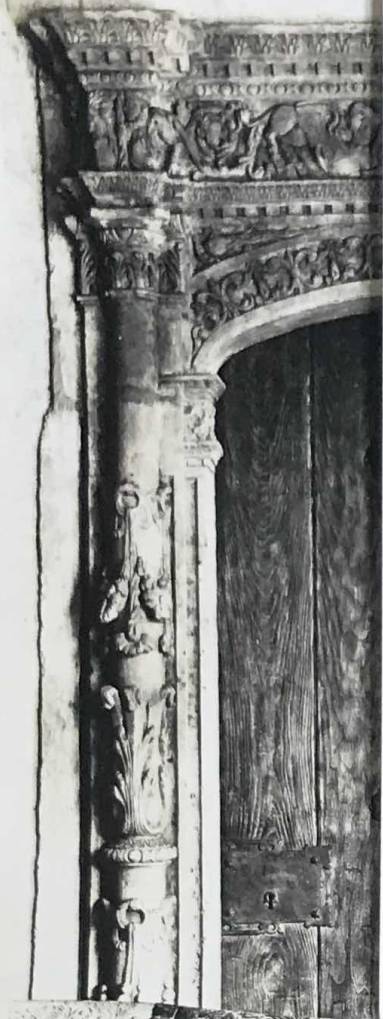
THE CLOISTER GARDEN AT TARRAGONA, SPAIN.



EL PARRAL.

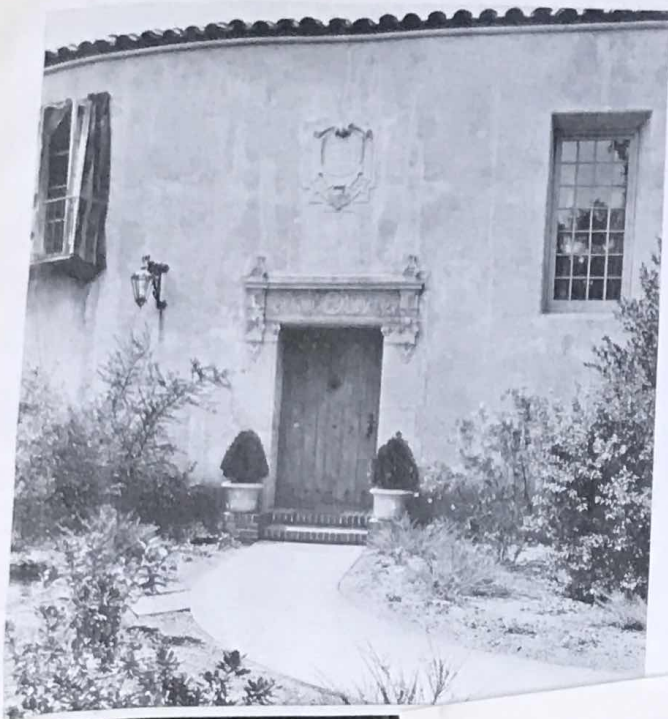
PEN AND INK SKETCH BY





A TYPICAL HOUSE IN VIGO, WITH BALCONY AND





"ASA DRACAENA," RESIDENCE AT SANTA  
GEORGE WASHINGTON SMITH, ARCHITECT

# INTO THE HILL

The photograph are the walls of the garden,  
tio is an old Italian well head



## THE NATIONAL GEOGRAPHIC MAGAZINE

18

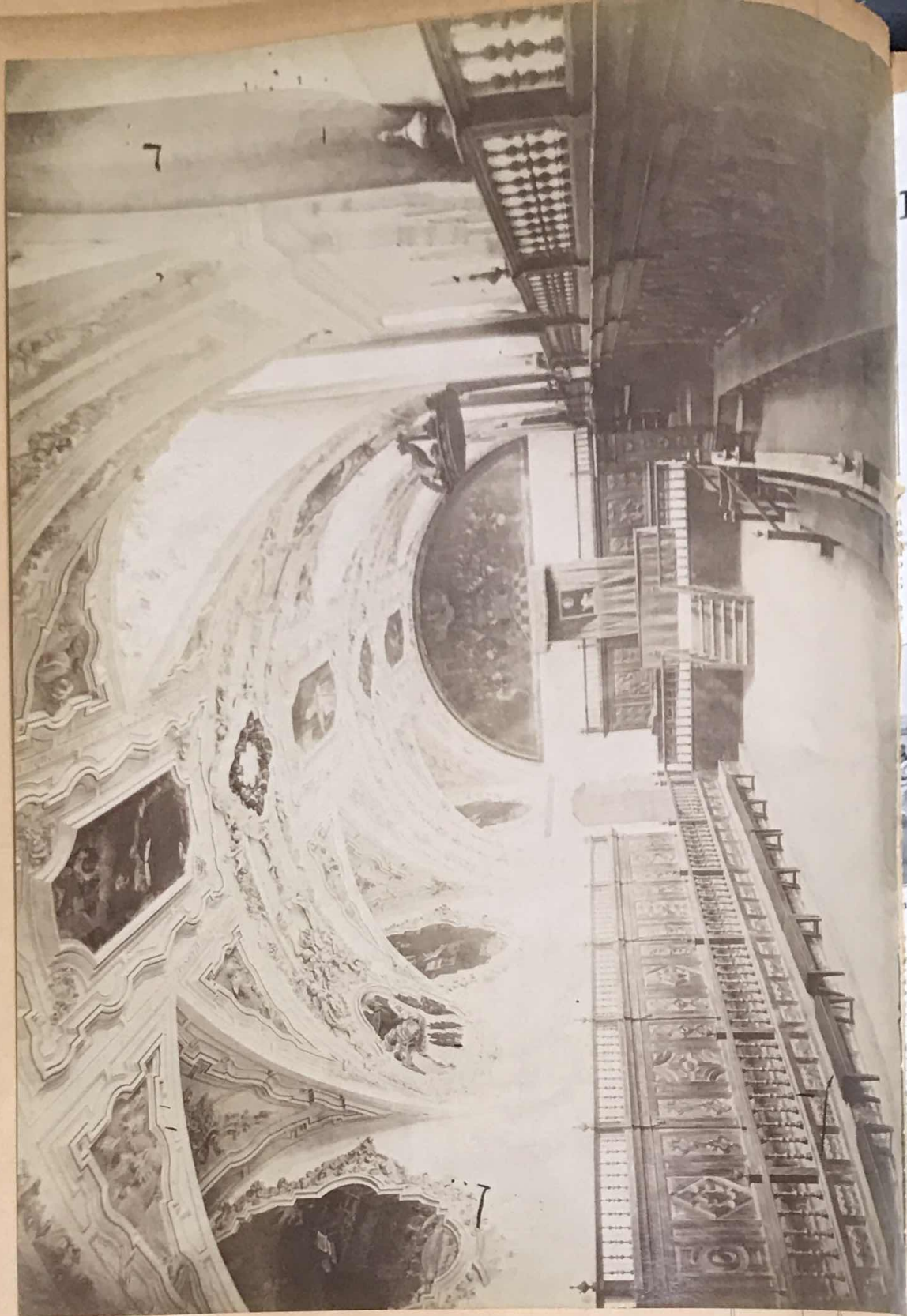


THE CHARMING COSTUME OF THE ARLESIENNE HAS BEEN RESTORED TO FAVOR IN  
CAMARGUE

For a time there was danger of this lovely gown's being discarded for Parisian habili-  
ments, but the wearing of the native costume has now become a point of pride, and this  
graceful belle of the Camargue looks as if she might have stepped down from some ancestral  
portrait gallery.

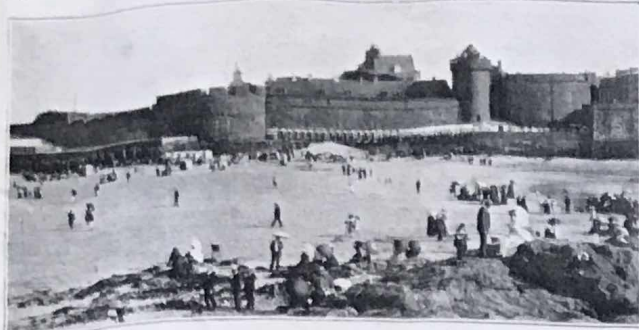








# N LA MUERTE



Saint-Malo. -Aspecto que ofrece la playa a la hora del baño. Al fondo el histórico castillo

cas ciudades y por las movibles curvas de las montañas distantes, azules igualmente, como las aguas y como el infinito.

Y a la izquierda, la abierta playa maravillosa, el arenal pajizo, abierto y amplio como el mar. Maquinalmente asociamos desde aquella cima el esplendor de la Naturaleza circundante con la gloria del gallardo paladín de los ideales espiritualistas del siglo XIX...

Y aun puede disfrutarse allí una delectación suprema, ante la cual resulta vulgar, de puro vista, toda esa hermosura. No se va al Grand Bey durante la noche, en previsión del peligro de que la marea, impetuosa y rápida, impida durante muchas horas el regreso. Pero quien lo haga aprovechando un descuido de la policía y la serenidad de una prima noche del estío, verá discurrir allí horas de un encanto maravilloso. El embate acompasado y lento del mar

sobre las rocas del precipicio, remeda sollozos, unas veces; otras, como cuchicheos de genios misteriosos, que la obscuridad hace invisibles, pero cuya presencia y cuyos movimientos creemos percibir a breves pasos y aun otras veces, las más, diríase que de la hondonada sube el eco claro y distinto de risas estrepitosas y sonoras, truncadas de repente en el silencio. Parecemos que el Gran Bey concentra en sí toda la vida del planeta y que sólo para cubrirlo existe la maravillosa techumbre de un azul obscuro, indefinido, en que no brillan miriadas de estrellas como en el cielo de los trópicos, sino en que titilan con lento parpadeo unos cuantos astros grandes y luminosos, cual si fueran diamantes prendidos en el vaporoso velo de la noche. Las luces mortecinas de la costa lejana y los rumores vagos e imprecisos de la ciudad dormida nos afirman en la fantasía o en el ensueño de que nuestra propia alma se ha ausentado del mundo anterior y que nos hallamos ya en la noche del reposo de que quiso disfrutar y allí disfruta el altísimo poeta...

Los druidas llamaron a aquel islote Grand Bey (Gran Tumba), sin duda por su propia configuración. El pueblo bretón ha legitimado esa denominación remota haciéndolo la tumba

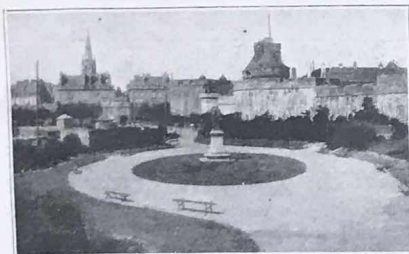
## o descalzas á la tumba de Chateaubriand

de un gran hombre. La excursión á Chateaubriand, como se le denomina generalmente, es constante paseo obligado, no sólo en la ciudad de Saint-Malo, sino de las innumerables y hermosas poblaciones de la región y de los turistas que recorren la Bretaña y la Normandía, tan llenas de grandes atractivos.

Una circunstancia puramente fortuita influye en que en la visita á la tumba del autor de *Atala* y *Rene* haya un detalle que parece impuesto por algún rito de antiguas religiones orientales; allí llegan con los pies desnudos aun las niñas y las damas de familias ricas y distinguidas. Como no se seca nunca por completo la acera que al nivel del arenal sirve de puente entre la ciudad y el islote, la mayoría de las personas se descalzan para cruzar en ambos sentidos dicha acera.

Tal es el atractivo de la breve excursión, que á esa molestia se someten todos, siendo en incontables casos uno de sus encantos por lo que tiene de extraordinario.

El hombre esclarecido que produjo *Los mártires*, *El genio d'Islamismo*, *El último abencerraje* y tantas otras más de reñidos combates victoriosos por sus ideales ó por la belleza, duerme el último sueño, no bajo la protección de sus paisanos, como lo indicara en vida, sino al amor entrañable, á la cariñosa admiración de todos sus compatriotas y de sus admiradores de todo el mundo, en la tumba más poética de Europa y acaso de la tierra...



Estatua de Chateaubriand en el jardín del Casino y la Puerta de San Vicente

ENRIQUE DESCHAMPS



Una calle de Saint-Malo



View of the "Patio de l'Infante" (1550) transferred from Saragossa to Paris and where the Schutz collections are displayed



Photograph by Casa Lux

A MEDIEVAL TOWER IN THE BASQUE COUNTRY, WITH MODERN CORRUGATED IRON SHEDS IN THE FOREGROUND









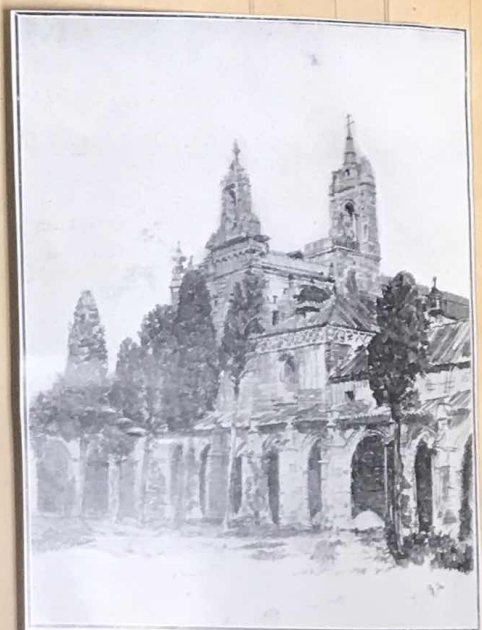




© Arnold Genthe, N. Y.

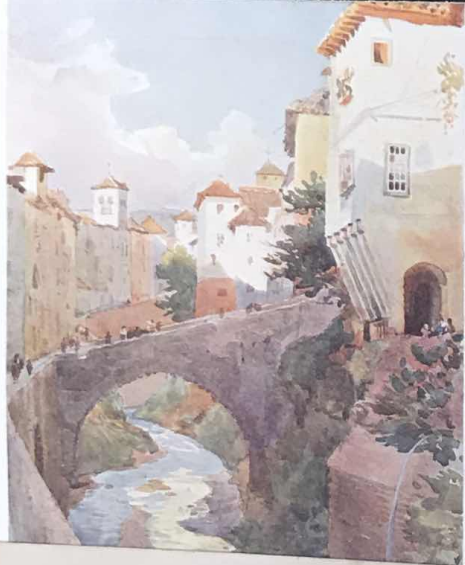
#### BENEATH THE WALLS OF AVILA

Not far from Madrid lies the city of Avila, a gem of antiquity flashing its facets of romance and history at every turn of crooked streets. Its fortifications, which occupied eight hundred workmen for ten years, were equipped with all the engines of warfare known to eleventh-century science, and remain today one of the mural wonders of the world.



Ala. Catedral de Avila. Fotografía de José Pedro C.B.



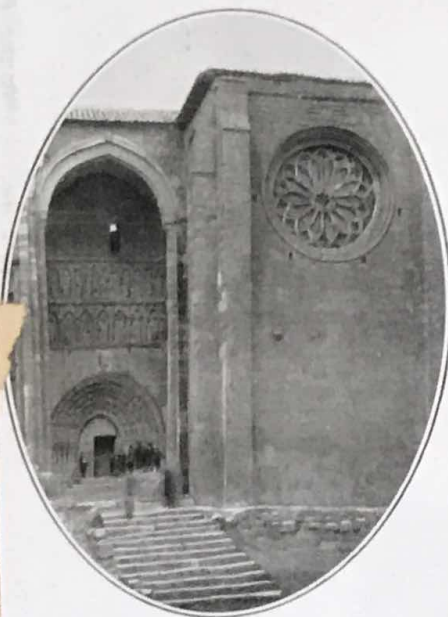


SALAMANCA.—Puente Romano





## CÁZAR DE SIRGA



Villacázar de Sirga.—Santa María: Pórtico de la iglesia

Fer-  
sonor  
anco;  
Sigüenza, puro,  
tura  
de un notable  
trabajos.

Don Felipe está representado vestido con túnica y manto, la cabeza cubierta con alto bonete, apoyada una mano sobre la espada y sosteniendo en la otra un huleón.

Doña Leonor aparece con largo vestido plegado hasta la cintura y bonete también extraordinariamente alto y sujeto a los labios con barboquejo.

En los cuatro costados de cada sarcófago están representadas con la sencillez característica en los artistas del siglo XIII las escenas de la muerte y entierro de cada Infante, con numerosas figuras de frailes y abades, escuderos y hombres de armas a pie y a caballo; damas, dueñas, plañideras, monjes, nobles y pecheros, en los que puede hacerse un estudio de las costumbres y trajes de la época.

La momia de D. Felipe se conserva entera: sólo le falta un diente y una oreja, profa-

nados en una exploración no sé si artística o salvaje.

La momia del Infante, de gran altura y corpulencia, está envuelta en un recio sudario de tela de hilo. De sus primorosas vestiduras, labradas en oro y seda, como las de San Fernando que se conservan en la Armería Real, y en las que los artífices granadinos lucieron todos los primores de su estilo oriental, no queda nada. Fueron llevados al Museo de Madrid el manto y el birrete. La túnica de D. Felipe y las vestiduras de D.ª Leonor rodaron mucho tiempo por la iglesia, hasta que fueron a parar a manos odiosas de anticuarios y de coleccionistas.

En el año 1867, estando destruido en Carrión Cánovas del Castillo, y en una excursión que hizo a Villacázar, quitó un anillo de mucho mérito que tenía puesto la momia del Infante don Felipe, entregándola después al Museo de Madrid, donde se conserva.

Aunque de menor importancia, hay en la iglesia otros motivos de grande interés artístico: una custodia de mérito, ropas bordadas, tallas de mucha antigüedad, y el retablo del altar mayor, levantado sobre un primer cuerpo de puro Renacimiento y cuajado de bajorrelieves suma-

mente interesantes. ¡Pero en qué abandono está todo!

Cuando yo fui a visitar la iglesia de Villacázar, llena de respeto por las referencias que de ella tenía, experimenté al verla, aun sin entrar, intensa emoción por la austeridad casi monástica de aquel edificio revelador del poder y severidad de los Templarios.

Era un domingo por la tarde, y las buenas gentes villacázaras salían de rezar el rosario.

Seguramente desde que pasaron los tiempos de esplendor de este pueblo, lo que tanta importancia tuvo cuando vivía y que aun de muerto tanto respeto infunde, no se había registrado en los anales de la historia de Villacázar acontecimiento de mayor sensación que ver llegar a una señora, caballera en guerra y llevando sombrero y guantes.

Aquellas gentes sencillas debieron juzgar mi indumentaria extraordinaria, quedando asombradas ante mi vista. Pues ¡y mis impertinentes y el brillar de su correspondiente cadena!

En seguida que desmonté me rodearon primero y siguieron después más de veinte muchachas y muchachos, y lo menos diez mujeres, que no se ocuparon ni de ir a desprenderse sus mantillas de lana negra, para gozar más tiempo de mi inesperada presencia.

Seguida de toda mi cortejo visité la iglesia, disfrutando tanto bueno como

sobre la  
nas; o  
labores.

En fi  
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Pues  
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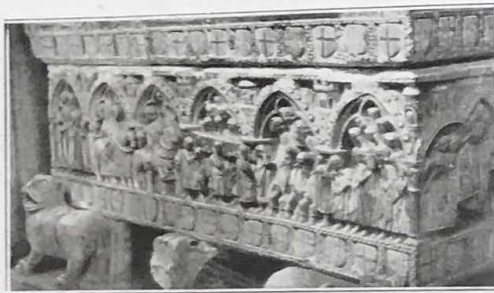
¡Cuánta  
tinto de

¡Pobre  
entre lo

hijastro

«Calle típica de Orizaba», por Juan Beltrán Cortés

Carrión de los Condes, 1922.



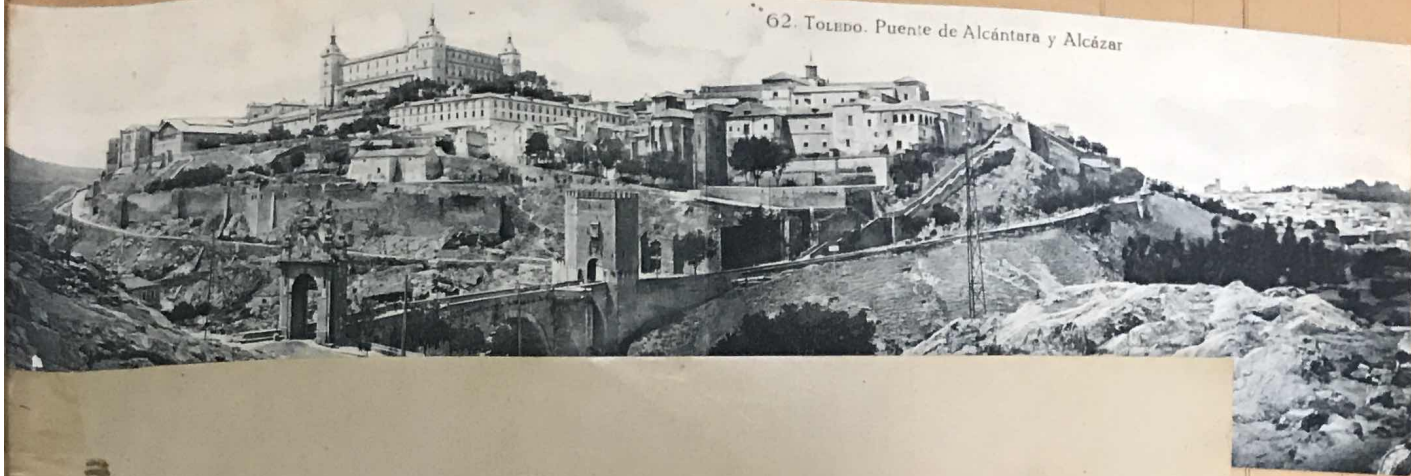
Villacázar de Sirga.—Santa María: Sepulcro del Infante D. Felipe



Villacázar de Sirga.—Santa María: Vista general de la iglesia



62. Toledo. Puente de Alcántara y Alcázar



SALAMANCA. 1830. Portada de los archivos de las Escuelas menores.

J. Laurent y C<sup>ta</sup> Madrid  
En propiedad Depone



# TOLEDO, LA CIUDAD E



A la izquierda de esta calle toledana se yergue el muro robusto de la Catedral, y a la derecha se levanta el Palacio que alberga al Arzobispo...  
FOT. CAMPUSA



En torno á Toledo, algunos restos de las murallas de la ciudad en las laderas de las montañas...

CONOCIDA de todo el que sienta dentro de sí una aspiración de arte ó de belleza; conocida de todos el que busque algo superior y diferente á la vida rutinaria y vulgar de todos los días; conocida de todo el que aspire á contemplar un ambiente distinto y mejor al ambiente diario, sin belleza y sin personalidad, Toledo es, á pesar de todo ello, la ciudad eternamente nueva que sabe ofrecer cada día y á cada visitante un aspecto desconocido, una gracia inédita, una emoción insospechada... Inagotable y sugeridora, Toledo guarda siempre para la legión romántica de sus devotos un caudal de bellezas y recuerdos que son como nuevos jirones de arte y de ensueño para el alma de todo el que visita, en peregrinación sentimental, su recinto de maravilla...

Sus calles estrechas, pinas y serpentes; sus rinconadas silenciosas y sombrías;

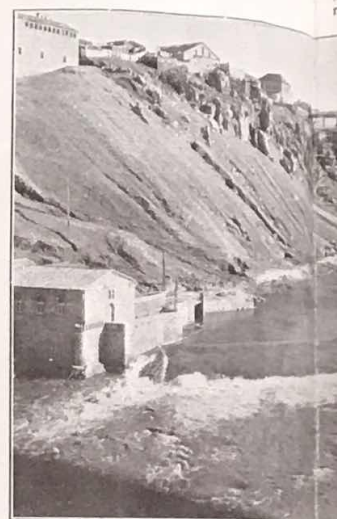
sus dormidas mansiones melancólicas; sus reliquias de arte y de tradición; guardan siempre matices de cosa nueva, aun para los míamos que ya las visitaron y fascinaron ante ellas el homenaje de su admiración. Ciudad que está siempre de actualidad en el mundo del arte, Toledo tiene el encanto y la atracción de las cosas que no pasan...

En Toledo se da con gran intensidad el contraste, la contraposición de aspectos y valores que luego armonizan y se funden en una superior síntesis de belleza. Así, hay, junto á calles y rinconadas sombrías y medrosas, trozos en que el sol de Castilla da á la calle claridad y alegría de ciudad andaluza. Hay, junto á cruces y recintos, hechos para el ensimismamiento y la oración, belicas piedras evocadoras de gestas y combates. Hay, junto á la afiligranada arquitectura gótica, el espíritu inconfundible de la construcción musulmana.

Hay, junto á paisajes verdes, suaves, románticos, clásicos, paisajes oscuros, ásperos, contrastes se va dando y de ese modo acusa con mayor relieve las grandes y diversas bellezas de Toledo...



Uno de los puentes tendidos sobre el Tajo es el de San Martín, por el que bajó el cortejo que tomó juramento al Cristo de la Vega en la inmortal leyenda de Zorrilla...  
FOT. CAMPUSA



El Tajo ciñe, como una cinta de plata, á la ciudad, y y reposado, y á trechos canta como un



# ETERNAMENTE NUEVA



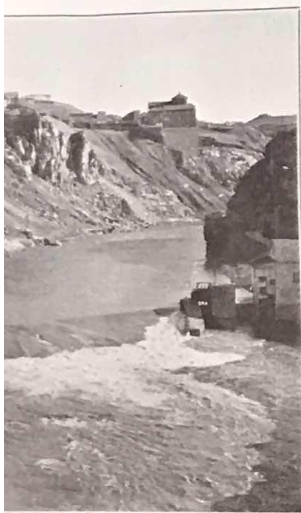
Las ruinas recuerdan el esplendor y la fuerza medievales...  
FOT. GONZÁLEZ



Uno de los maravillosos rincones en que tan pródigo es Toledo, y en que parece latir, con ritmos de evocación y de leyenda, el corazón del tiempo muerto...  
FOT. CAMPÓ

Junto a su maravilloso valor arquitectónico, guarda la ciudad imperial un tesoro en riqueza pintoresca y de paisaje. A esto es a lo que se refieren principalmente las fotografías reproducidas en nuestra doble página. El paisaje que rodea al perímetro de la vieja ciudad castellana ofrece los más ricos matices y las notas más diversas. A la entrada de la ciudad, por ejemplo, se ofrece un curiosísimo contraste. Hemos subido ya la cuesta polvorienta que conduce desde la estación hasta la entrada de esta capital, en que sobre las piedras viejas, amarillas y gastadas han quedado, latiendo, jirones de la vida de ayer. Entramos en el puente de Alcántara, amplio y recto, lleno de fuerza evocadora... Al llegar al centro de él nos detenemos, y apoyados en el balcón contemplamos el doble paisaje que se ofrece. Bajo el puente, las aguas del Tajo, del río que tantas veces cantaron los poetas, pasan suavemente. Situados en el puente, de frente a la entrada de la ciudad, a nuestra derecha se extiende un paisaje llano y suave, claro y sonriente, lleno de un verdor jugoso y de una limpia claridad. Parece un paisaje meridional. Entre los campos, de un verde risueño, el Tajo penetra suavemente con su

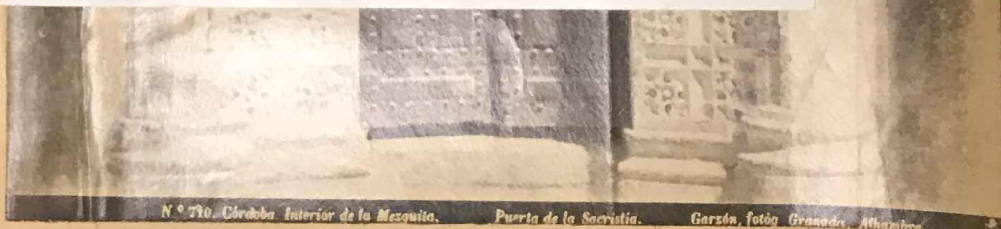
ancha cinta de plata temblorosa. Es éste—confirmando lo que antes decíamos—un paisaje clásico, lleno de serenidad, de claridad, de alma y ritmo diáfanos y sencillos. Ahora, tendamos la vista al lado opuesto, a nuestra izquierda. La decoración, como por arte de brujería, cambia. El paisaje es otro, totalmente distinto y contrario. Si el primero, el de nuestra derecha, era amplio, éste es cerrado. Es rocoso y áspero, grave y adusto, lleno de notas pardas ó negruzcas. La claridad de antes se torna en ceño sombrío. Parece, contrapuesto al anterior, un paisaje norteño. Entre las peñas oscuras del cuadro, el Tajo parece perder su alegría diáfana y reposada, y hacerse sucio, levantisco... Es éste—confirmando también lo que antes decíamos—un paisaje romántico, lleno de rebeldía, de intensidad, de sombra, de alma y ritmo inquietos y tempestuosos...



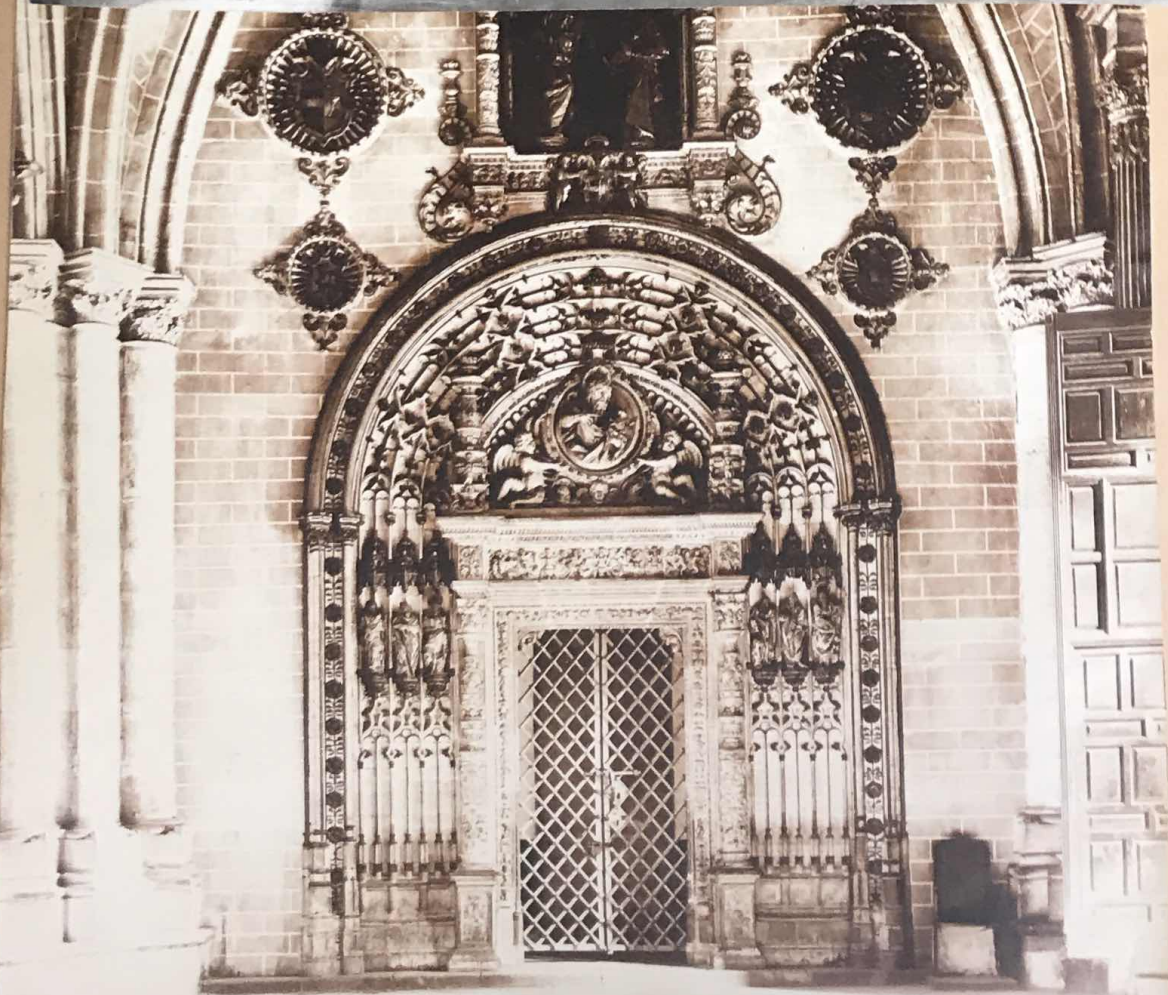
y á trechos corre entre un paisaje suave a paisaje áspero y rocoso...  
FOT. CASTELLÁ



Una pinta y serpenteante calle toledana, llena del sabor típico y la fuerza sugerente que hacen de Toledo una excelsa ciudad de maravilla y de ensueño...  
FOT. CAMPÓ











SALAMANCA. 363. Fachada de la Universidad. J. Laurent y C<sup>ia</sup> Madrid Depone

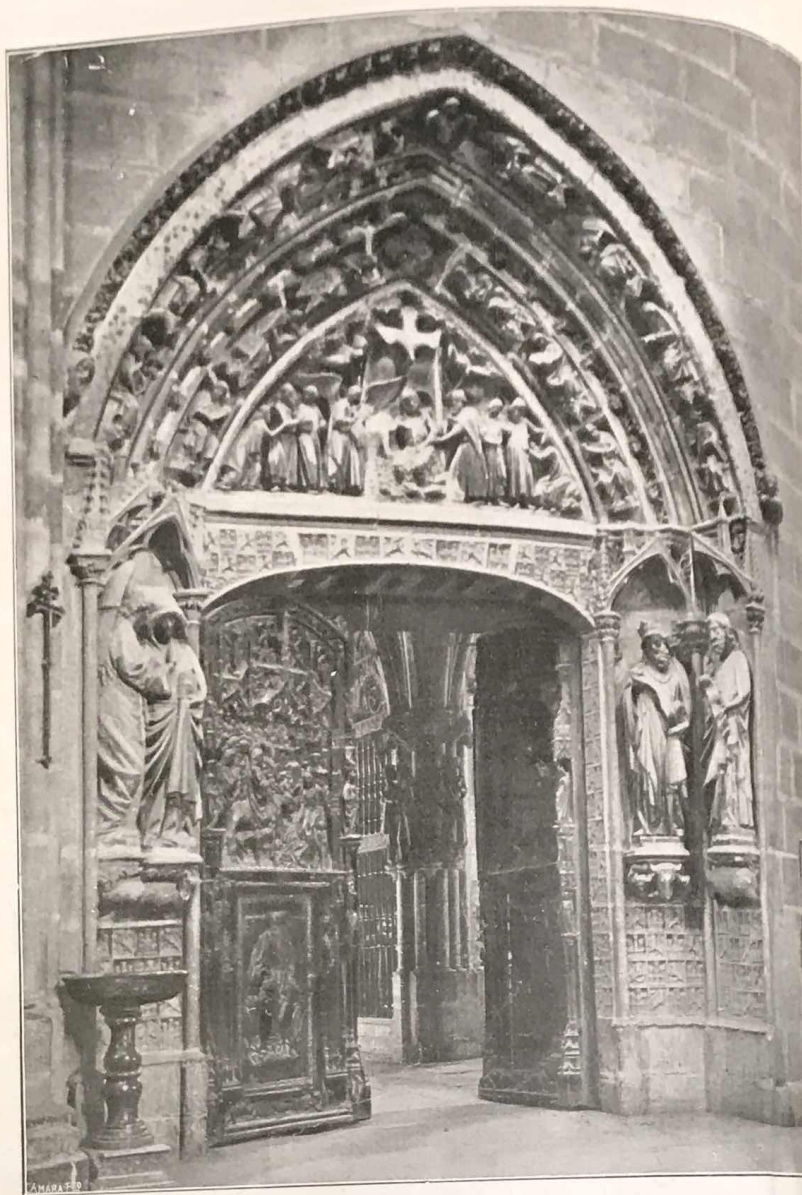




© Arnold Genthe, N. Y.

THE C

Though frequently reproduced by artists, the famous Burgos street scene is rarely seen by house and narrow streets. Climbing above the windows, cloisters, and chapels, towers and turrets



Bellísima puerta del claustro de la Catedral



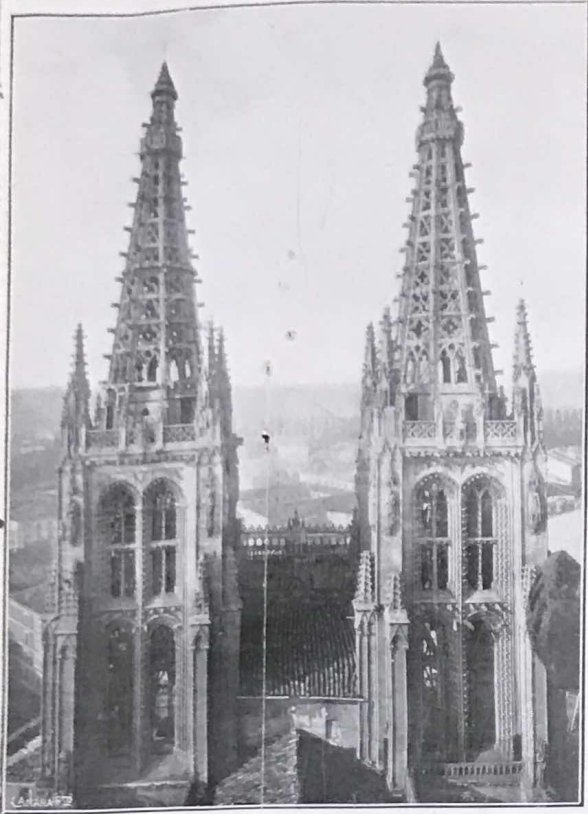
BURGOS. 4.-Vista tomada desde el Castillo.

Una de las joyas de valor más inapreciable entre las muchas que son gala de la riqueza arquitectónica de España es la bellísima Catedral de Burgos, que es uno de los monumentos en que mayor cantidad de reliquias de Arte de Hunos se encierran. Ya en el siglo xi Burgos poseía una pequeña Catedral románica, edificada por orden del Emperador en 1075, en el solar de su Palacio, y con ocasión de haber trasladado la sede episcopal de Oca á la capital castellana, en este sitio en un documento de 1285 con el nombre de *Claustro viejo*. Las necesidades del culto y la creciente prosperidad de la ciudad y del Reino exigían una Catedral digna de la Sede madre y cabeza de la Iglesia de Castilla. Fernando III el Santo y el Obispo D. Mauricio, que lo era de Burgos desde 1214, colocaron la primera piedra de la nueva fábrica, en la gran columna del lado de la Epístola, el 20 de Julio de 1221, fecha en que hace dos años, con erasmismo esplendor, se celebró el séptimo centenario. En 1230 pudo celebrarse el divino servicio en el coro, ya construido. La obra del Obispo, á quien muchos suponen inglés, parece haber sido de importancia decisiva. Dos años antes de la fundación de la iglesia, el Obispo D. Mauricio había sido encargado por la Reina Doña Berenguela de la embajada enviada al Emperador de Alemania, Enrique II, para pedir la mano de su prima hermana Beatriz de Suabia (hija del Rey Felipe de Suabia y de la Princesa griega Irene) para su hijo Fernando III.

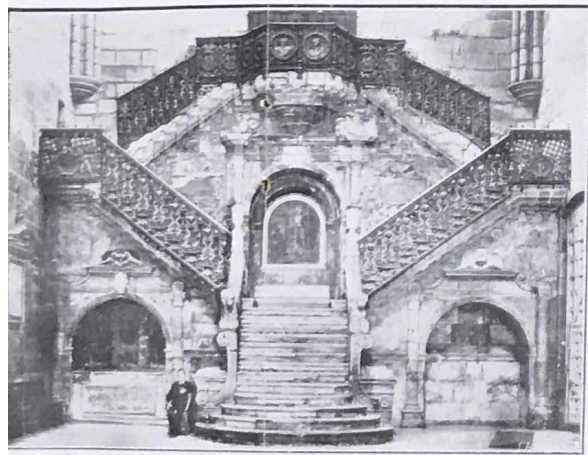
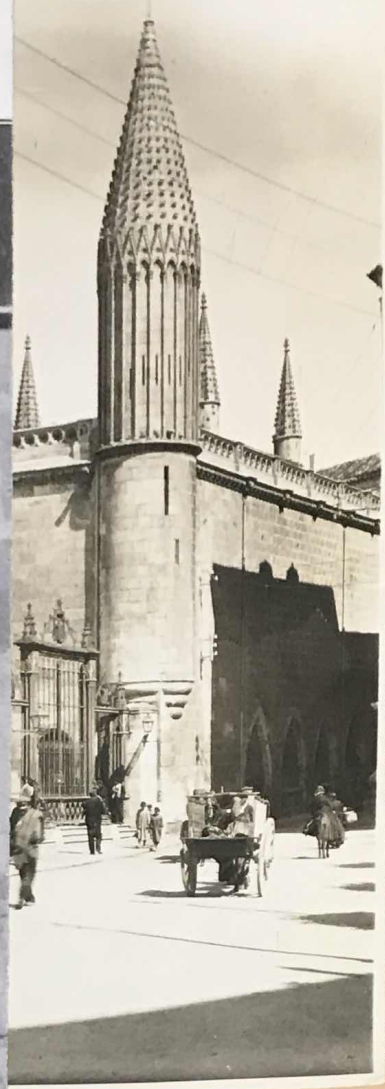
Durante los siete meses que duró la misión tuvo el Prelado ocasión de visitar varias Catedrales que estaban construyéndose



# LA CATEDRAL DE BURGOS



Las dos torres principales de la magnífica Catedral de Burgos



Admirable escalera, llamada del Monumento, en la Catedral de Burgos  
FOTS. HIELSCHER Y VADILLO

entre e  
embaja  
fundada  
y, flanc  
recuerda  
en las p  
La  
Santa M  
de dos  
primord  
convers  
que hay  
de arte  
castella

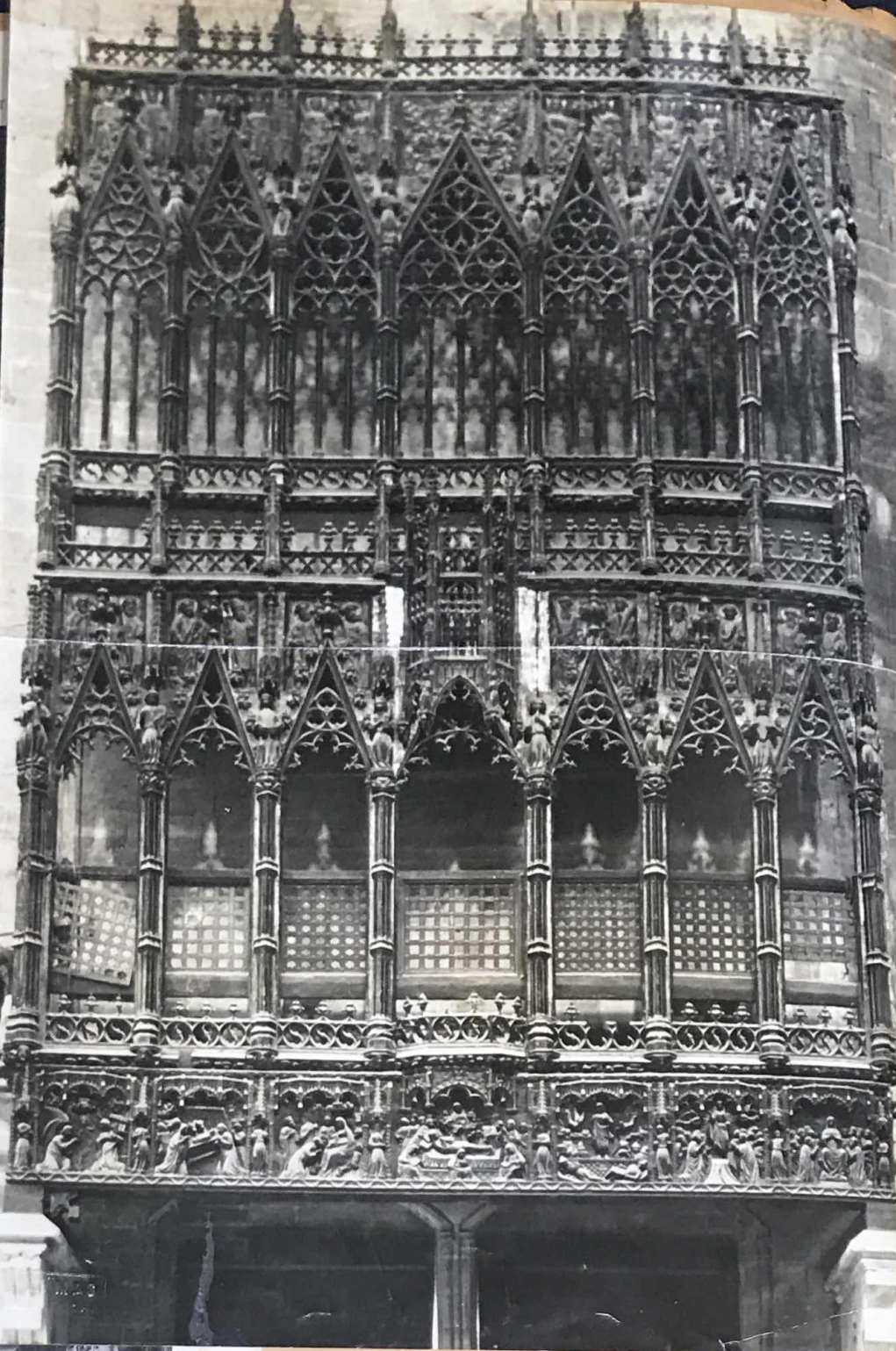






THE MAIN ENTRANCE

The edifice was founded in 1500, on the day that his followers prayed on the eve of their departure. The cathedral contains the tombs of Prince Henry the Navigator and Alexandre Herculano, the famous Portuguese statesman.



Photograph by A. W. Cutler

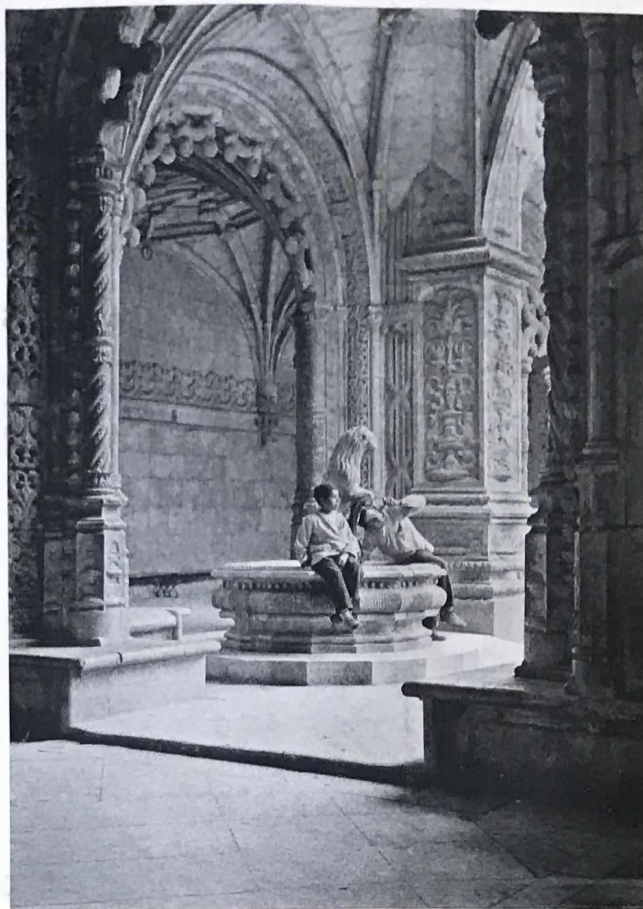
THE ENTRANCE TO THE OLD MONASTERY ADJOINING THE CHURCH OF SANTA MARIA

Occupying the site of a seamen's home, this former convent was founded by Henry the Navigator in fulfillment of a vow to erect a convent to the Virgin if Vasco da Gama's enterprise should prove successful.



Extensa galería del claustro mayor, en Aula Dei





Photograph by A. W. Cutler

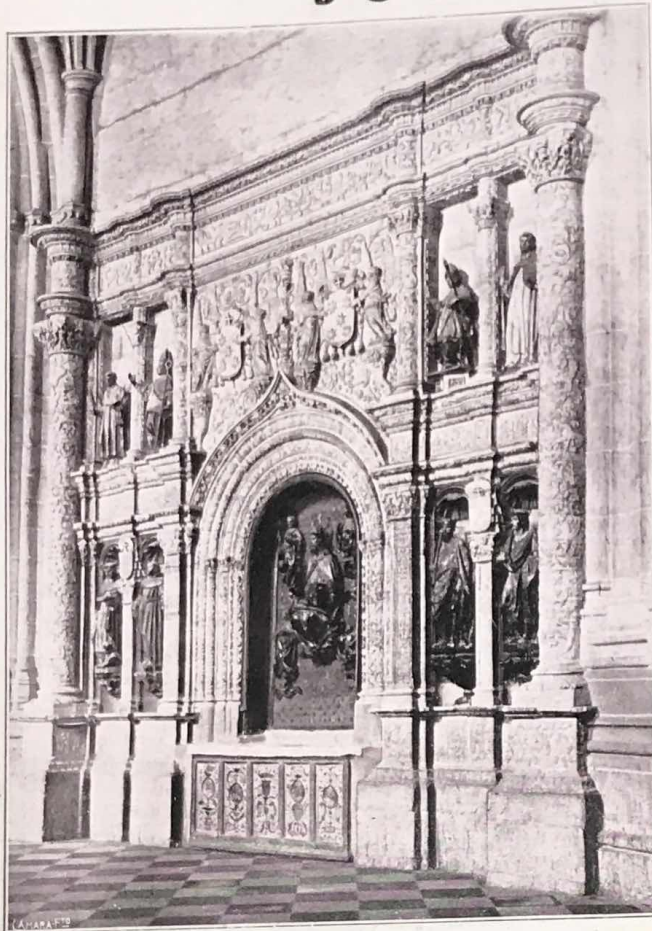
A DRINKING FOUNTAIN IN THE CLOISTERS OF BELEM CATHEDRAL (JERONYMOS)

Upon the suppression of the convent of Jeronymos in 1834, the buildings were given to the Casa Pia, an orphanage. At least a hundred boys from this institution were standing just back of the camera and were with difficulty restrained from rushing into the picture (see also

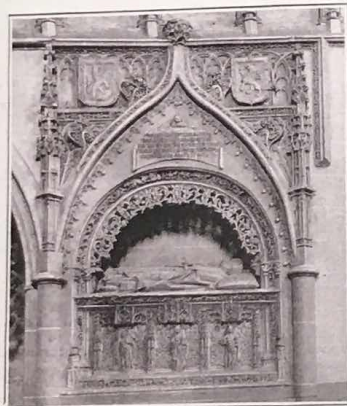




## JOYAS DE LA CATEDRAL

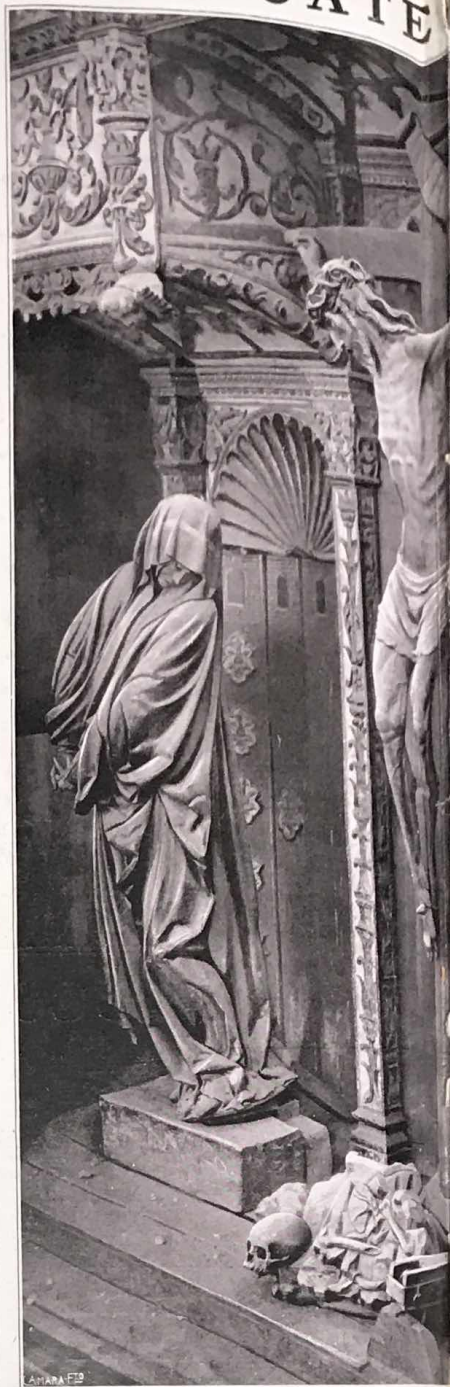


Un altar de la Catedral de Palencia

Sepulcro del abad de Husillos, D. Francisco  
Núñez de Madrid

Orculosa de su ilustre prosapia, aunque al igual de las nobles infanzonas medievales oculte tesoros de belleza bajo las sequedades de austero tocado, yérguese la Catedral palentina entre el apiñado caserio de la vieja ciudad castellana, que, en tiempos prerromanos, fuera la capital de los vacceos.

No abunda la urbe en antiguas y monumentales edificaciones, ya que por misteriosos decretos del Destino fué objeto en el transcurso de los siglos de diversas y completas devastaciones por parte de visigodos y sarracenos, y luego se durmió en el remanso de la historia. Por esto mismo, su joya arquitectónica principal absorbe casi de un modo exclusivo la atención del amante de cosas bellas y pretéritas. Púsose la primera piedra del edificio el 1.º de Junio de 1321. Carente de fachada ostentosa, presenta sólo por este lado algunos pilares de crestería que se elevan adosados á la nave central y en triángulo con agujas en el remate, ofreciendo, en cambio, gran lujo de ornamentación en las portadas norte y



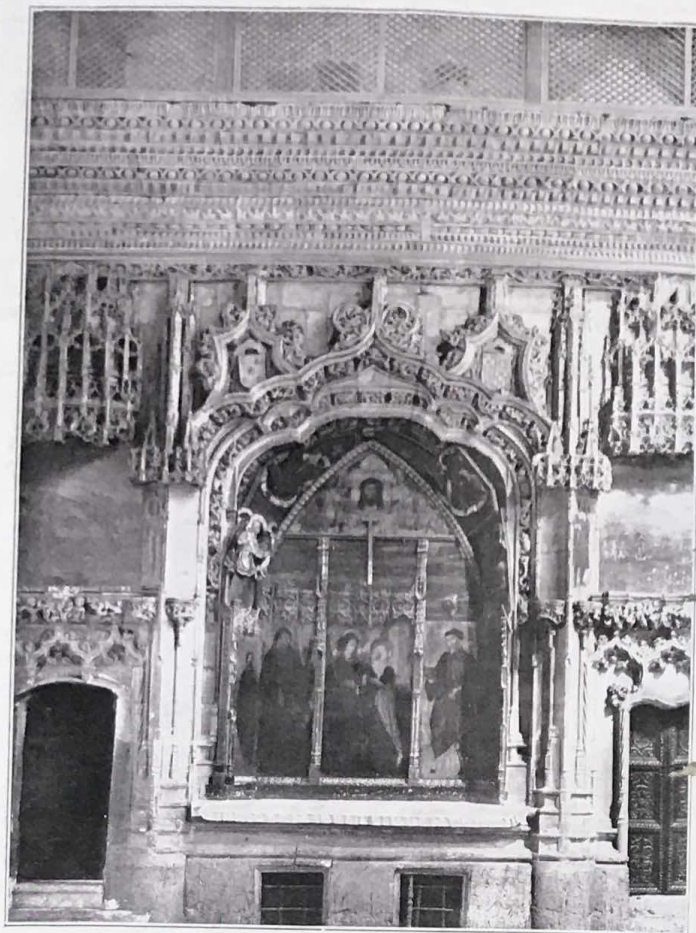
Remate del altar mayor. La ornamentación es de



# CORRAL DE PALENCIA



...auro y el Calvario del insigne Juan de Valmaseda FOTS. R. ALONSO



Respaldo del coro en el costado del Evangelio, retablo plateresco del obispo Fonseca

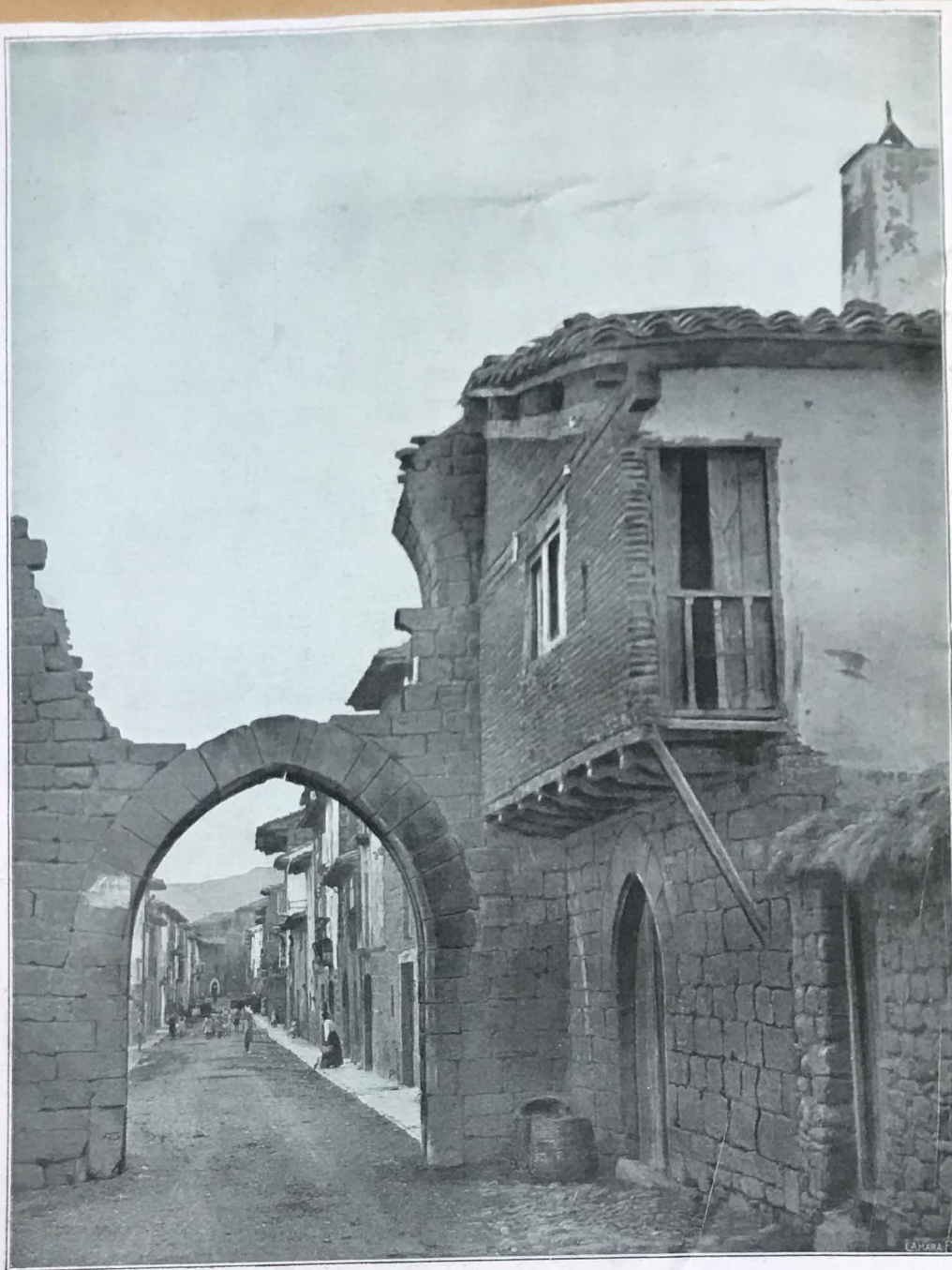
sur del crucero, llamadas, respectivamente, de los Reyes y del Obispo. Considerada en conjunto, es obra ojival, correspondiente al periodo de decadencia, y fué llevada á cabo con tal lentitud, que ya á fines del siglo xv hallábase aún á la mitad y sus naves sin cubrir. Esto explica la variedad de estilos que en su ornamentación y particularidades arquitectónicas se advierten á simple vista. Adquirieron los trabajos gran impulso en la época de los Reyes Católicos, terminándose en 1534 el magnífico retablo de la capilla mayor que señala la transición entre el gótico y el grecorromano. Esas manifestadas diferencias de estilo se advierten especialmente en tres de las fotografías que ilustran las presentes páginas: el altar gótico de la Visitación, levantado por el obispo Fonseca, en los comienzos del siglo xvi, y que no desmerece de las obras similares que de esa época se conservan en España; el respaldo del coro, en el costado del Evangelio, de puro estilo plateresco, y el retablo de San Ildefonso, de bella traza grecorromana.



Retablo de San Ildefonso, levantado por el arcediano del Alcor, obra de Juan Valmaseda

aquel  
even-  
tismo





Sangüesa.—Vista de una calle de dicho pueblo

FOT. CAMPÓ

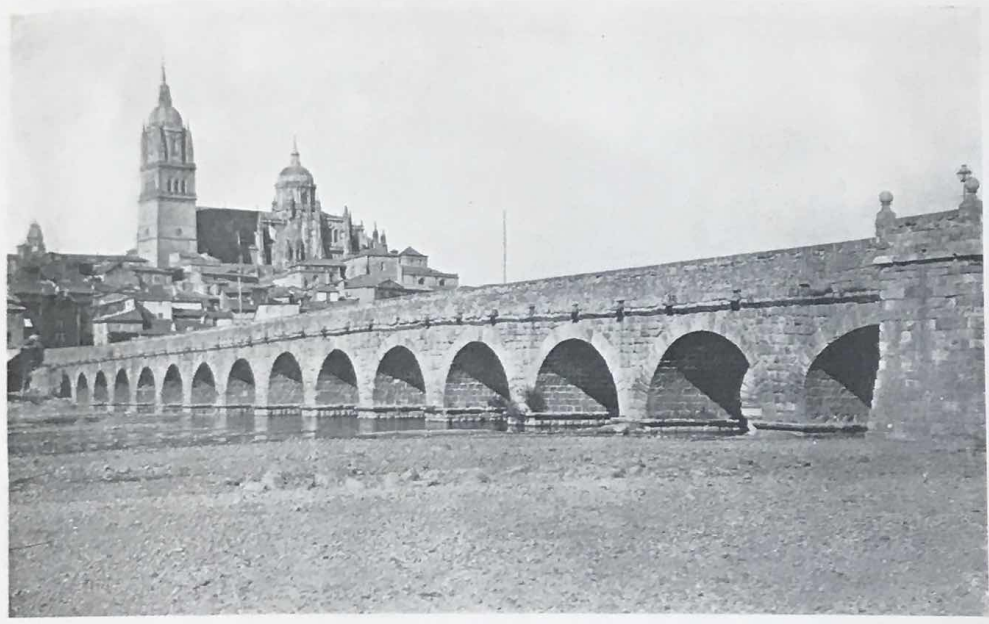


RANCHOS DE TAOS, NEW MEXICO. The Mexican Church. Drawn with Conte chalk on cameo paper





PUERTA DEL CAMBRÓN, TOLEDO



A VIEW OF SALAMANCA AND THE ROMAN BRIDGE.





Drawn for The Christian Science Monitor

The Apartments of the Queen



Nº 12 Alhambra

Peinador de la Reina  
Antonio Reyes

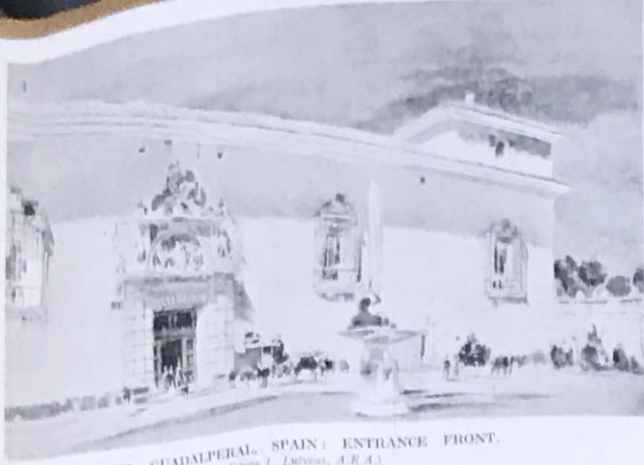


"ENTRANCE TO SAN PEDRO"

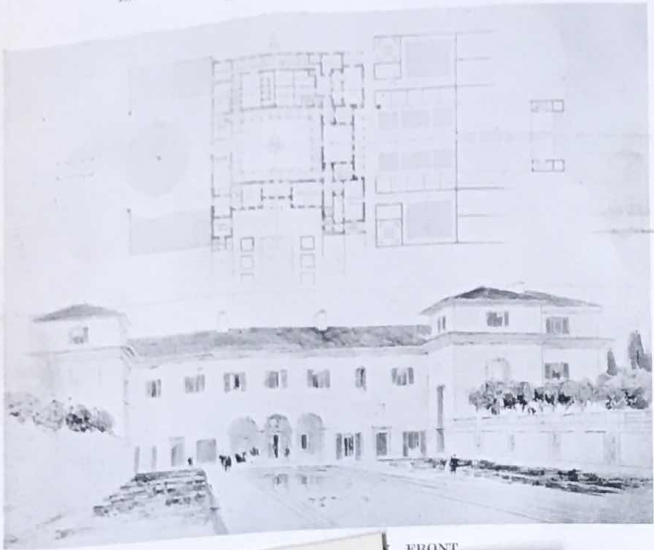
FROM THE WATER-COLOUR BY HENRY







EL GUADALPERAL, SPAIN: ENTRANCE FRONT.  
(John L. Lutyens, A.R.A.)



EL CHAMA



Situated on a barren day, the inhabit-  
ants to gossip  
Sepulveda takes one right back to the barren land.

FRONT  
London, W.C. 2,  
Charles E. Dawson  
ducts a special cour  
many of the designs  
adapted to our mode  
and appeal. In an  
Flag Designing, M  
cago defines herald  
spicuous design in a



poster-like simplicity  
tion of names in the

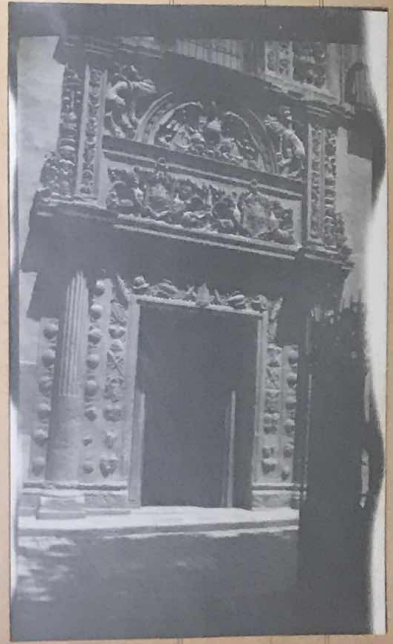
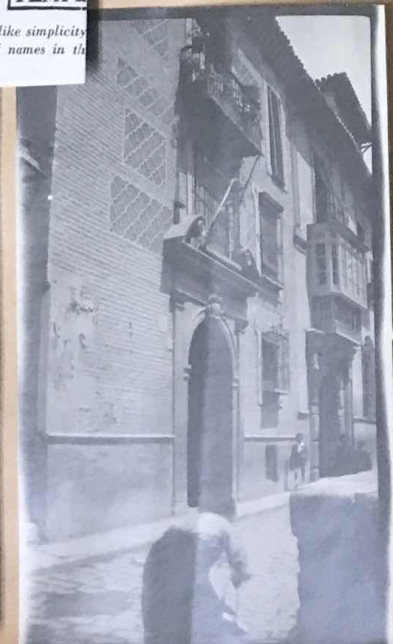
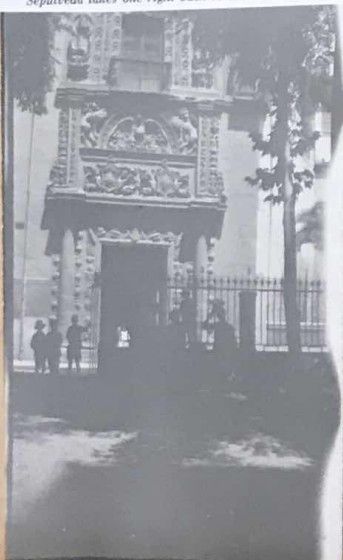


Osma

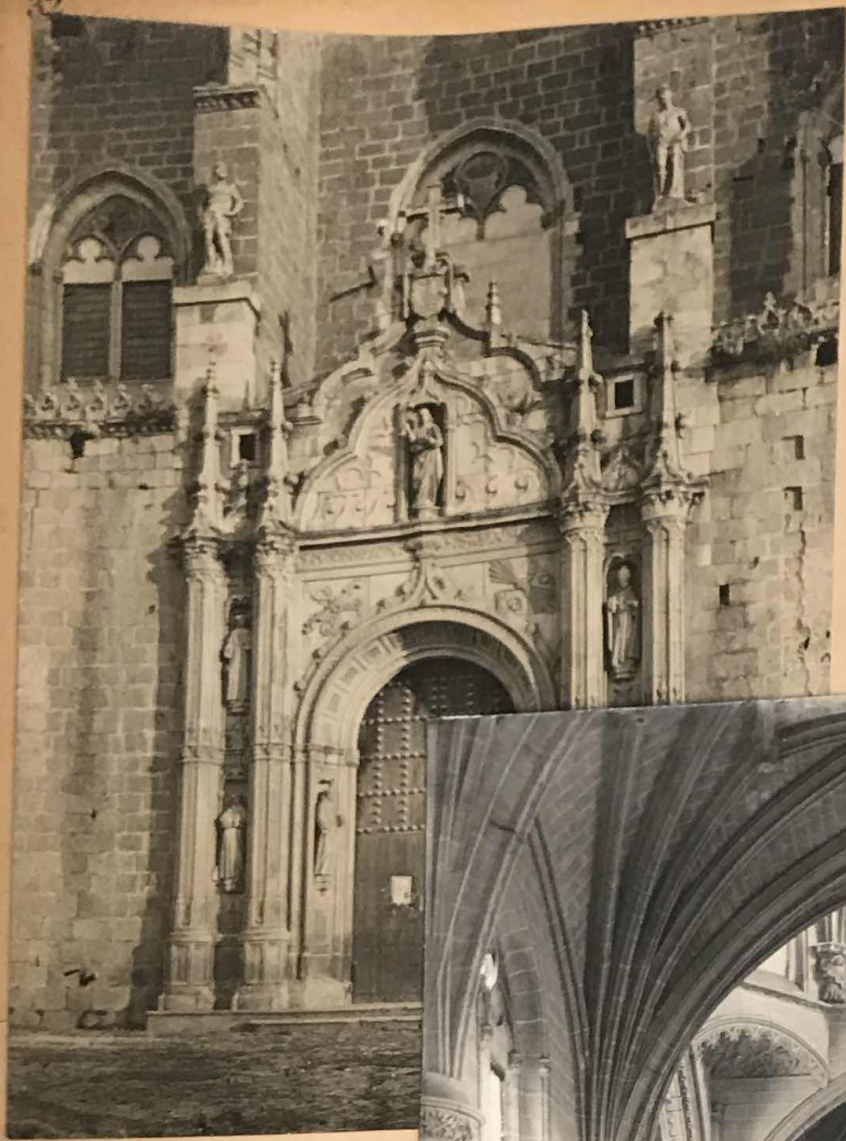
### Osma and Cuenca

A GODDARD KING  
by E. H. LOWBER

the Alcazar were destroyed by the guerrilla leader, Duran, in the War of Independence, to keep the French from profiting by them when he had to withdraw into the hills. In about five minutes more you top the crest and see the wide reaches of the upper plain, the land between Ebro and Douro. On the right, among the tawny miles, the river lies hidden in the



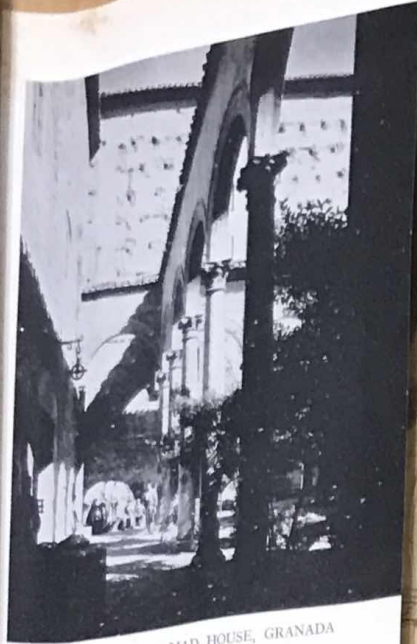




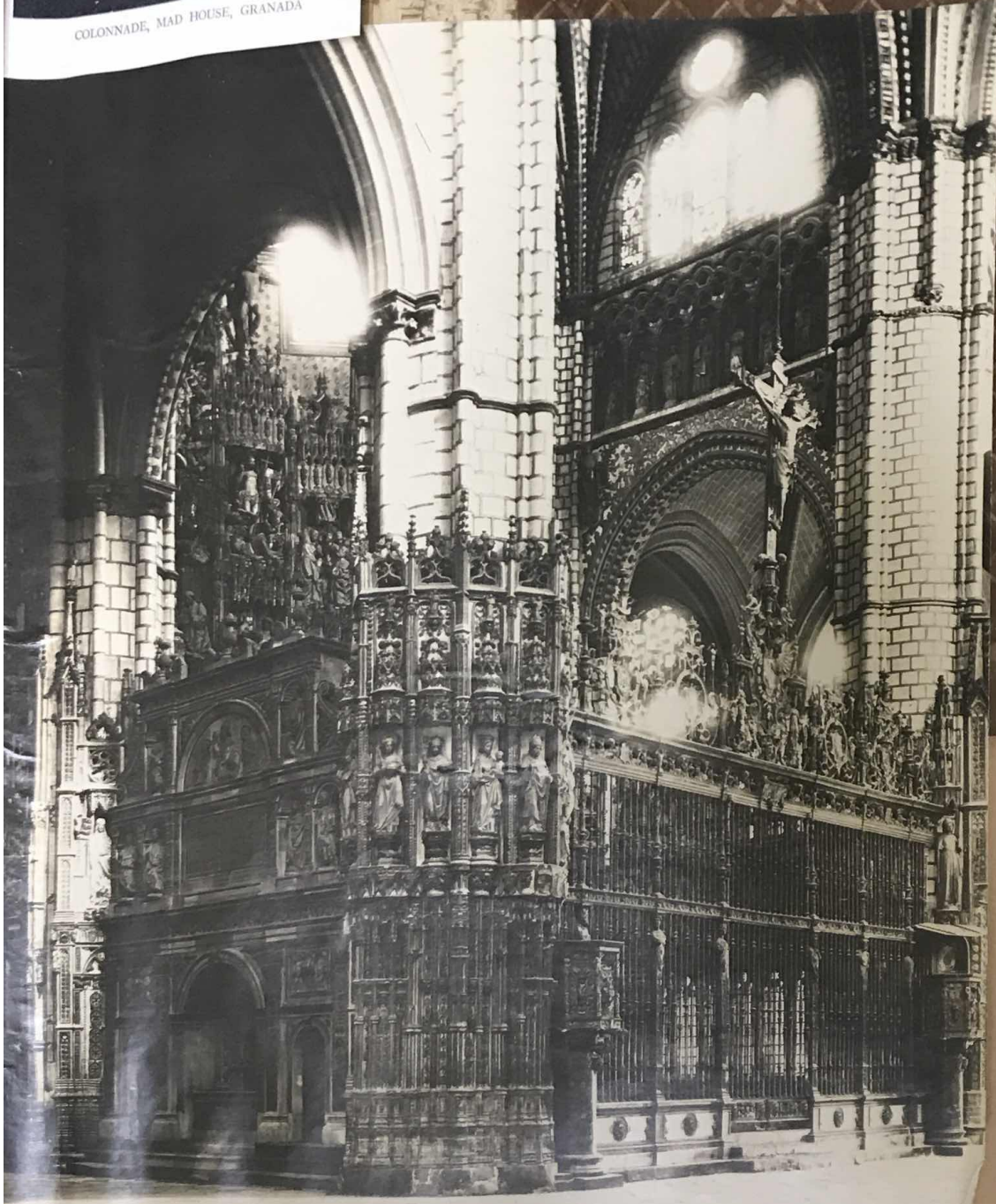
INTERIOR, LONGE, PALMA DE MALLORCA



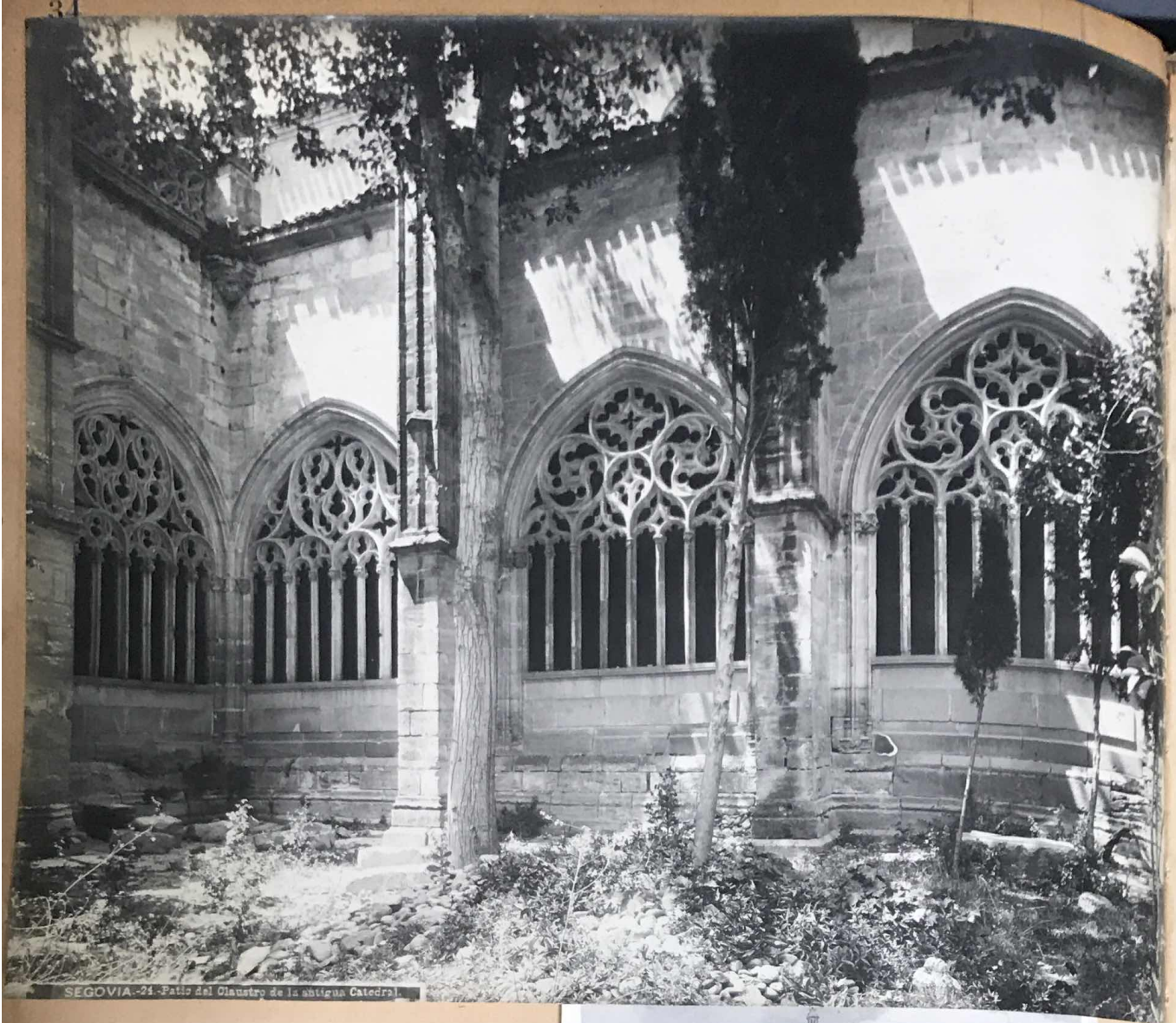




COLONNADE, MAD HOUSE, GRANADA



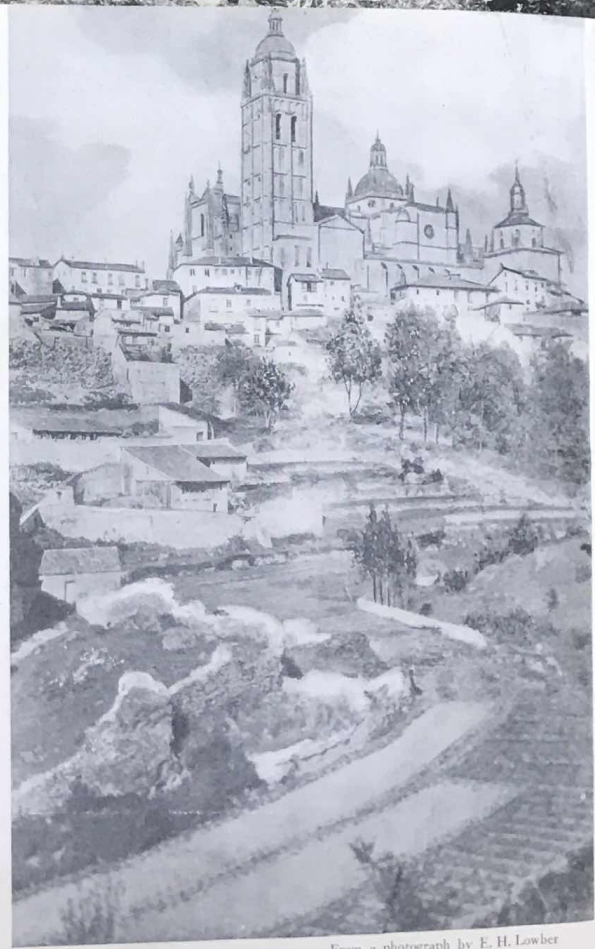




SEGOVIA.-24.-Patio del Claustro de la antigua Catedral.



Photographed by W. H. Kilham  
STREET IN SEGOVIA



SEGOVIA.-THE CATHEDRAL

From a photograph by E. H. Lowber





Fortaleza de la Isla de Santa Cruz



El gran palacio de Ajuda, morada de los antiguos soberanos de Portugal en Lisboa

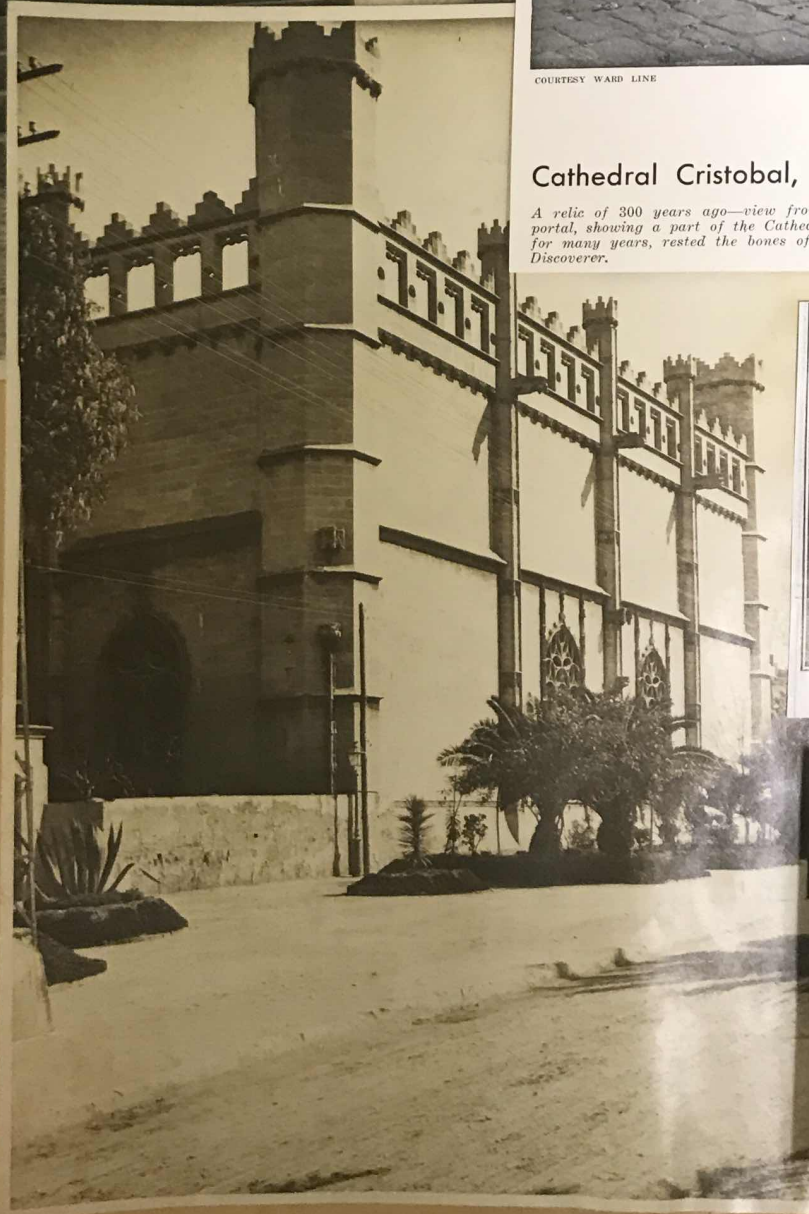




COURTESY WARD LINE

# Cathedral Cristobal, Colon

A relic of 300 years ago—view from a house portal, showing a part of the Cathedral where, for many years, rested the bones of the great Discoverer.

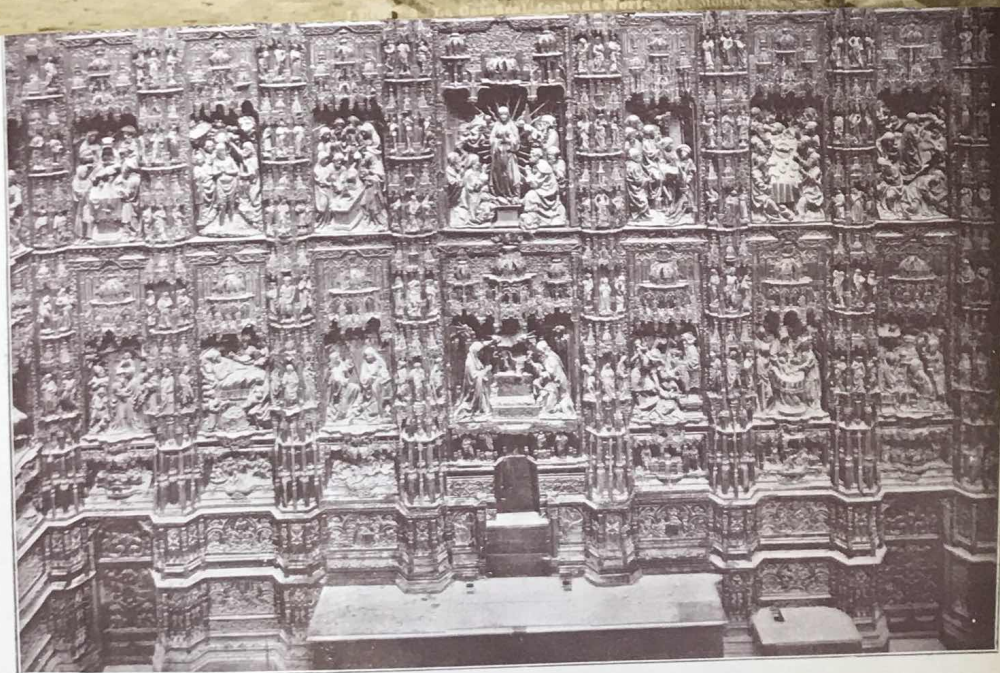
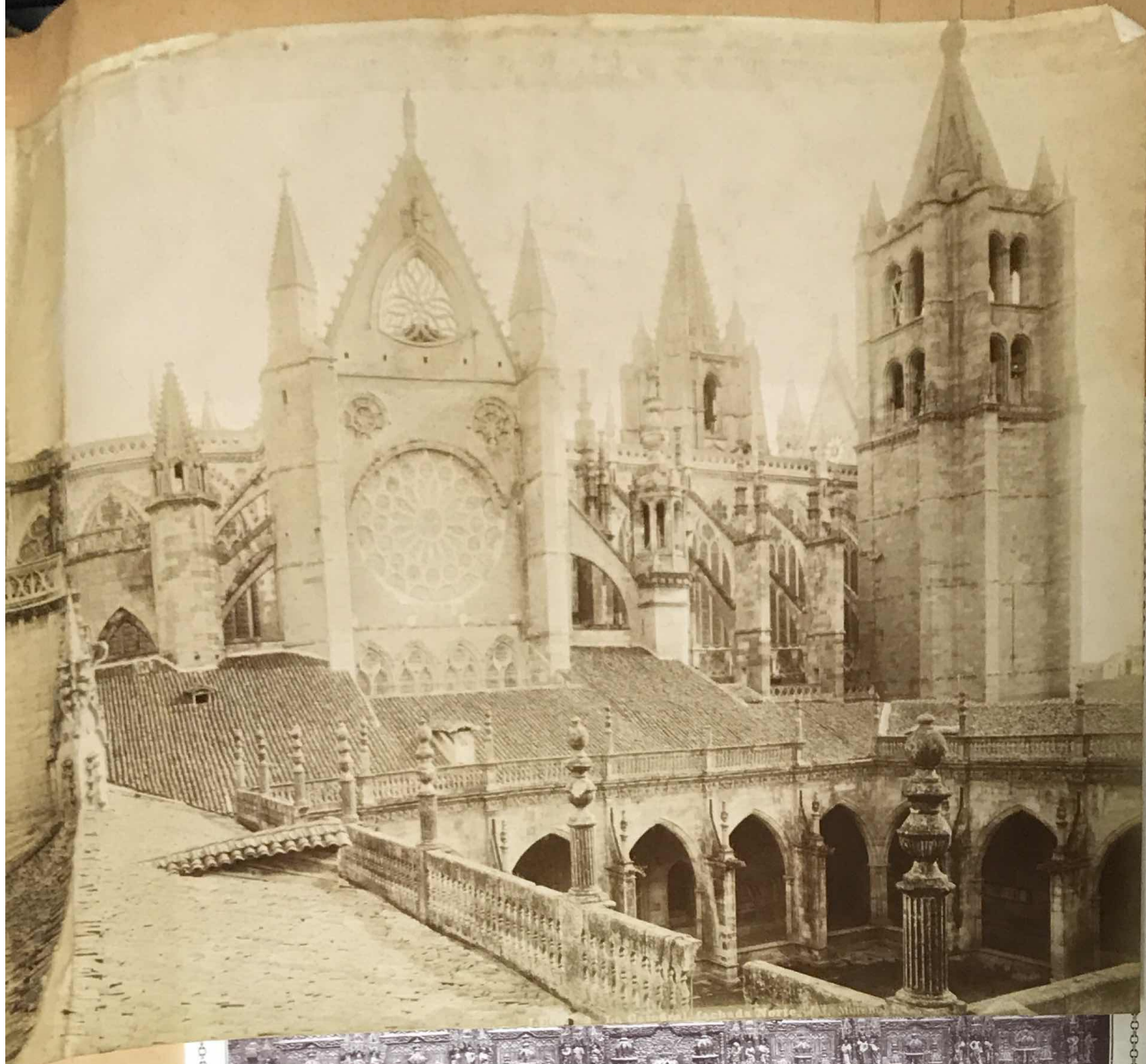


Lado interior de la puerta «mancuella» de entrada a los capillos imperfectos



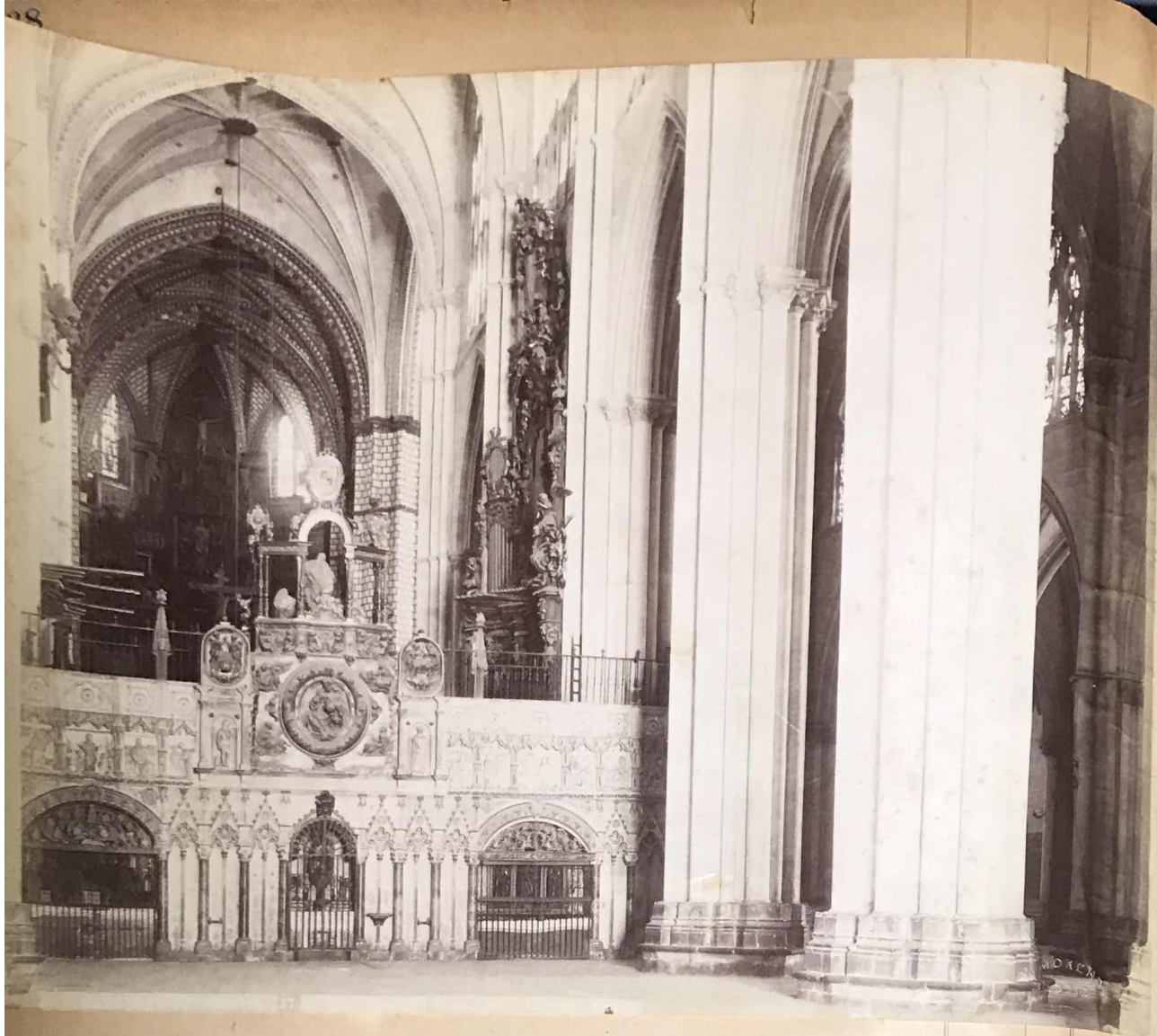
Artística Capilla del Fundador en el Museo de «A Batallas»





Grandioso retablo de la Capilla Mayor, en la Catedral de Sevilla, considerado como una de las más notables obras escultóricas que se conservan de las postrimerías del siglo XV. Su traza se hizo en Daucart en 1482, trabajando en ella diez años. Este magnífico monumento quedó terminado en 1564. Su estilo dominante es el ojival terciario.









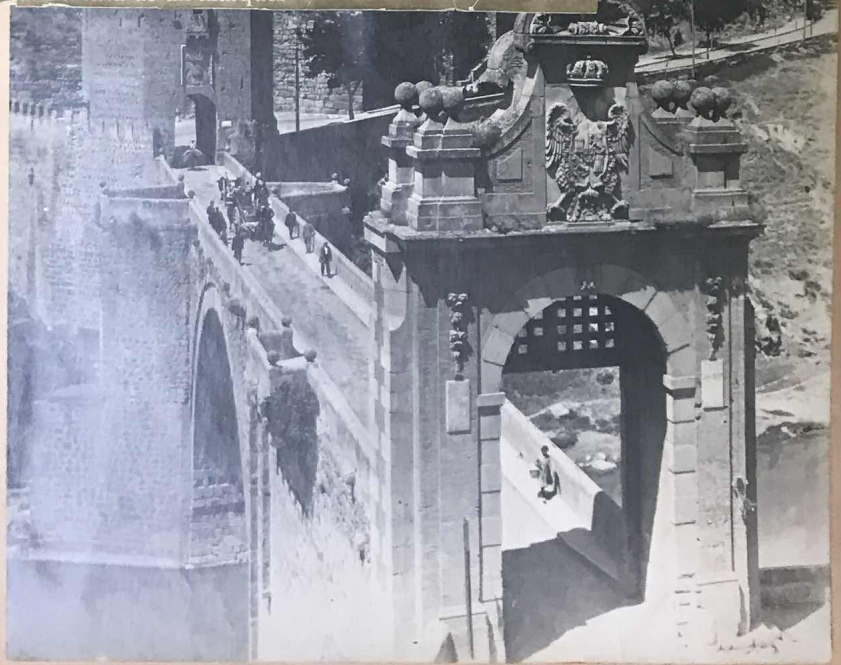
24 x 30. N.º 68 Toledo

Fachada de casa de un marqués

Linares



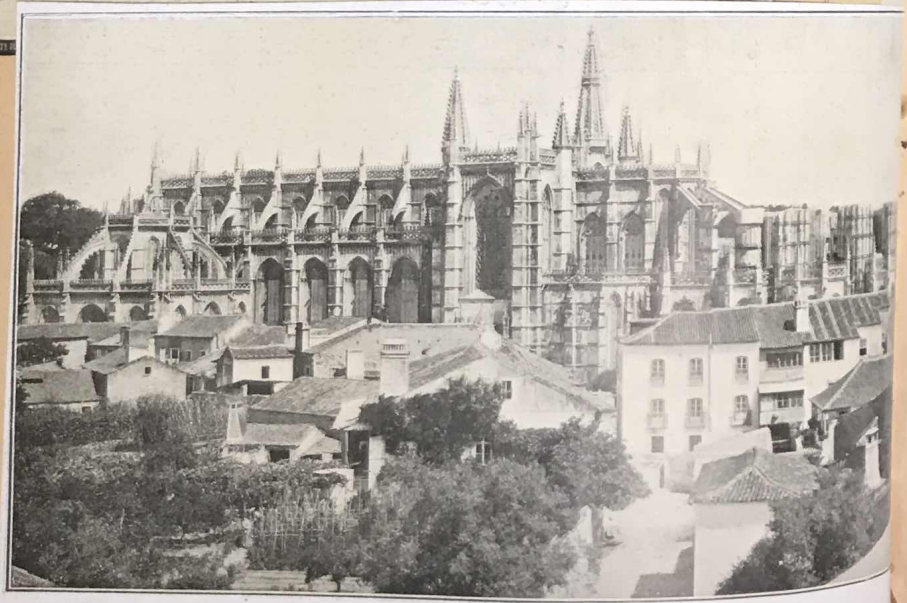
THE CLOSTER, TARRAGONA (See Paris Studio-Talk) BY SANTIAGO RUSIÑO







TOLEDO. 103. Vista de una



Vista general del Monasterio de «A Batalha»





NATURAL DE TOLEDO, 35. — Sala Capitular. Moreno, fot. Olmo.



Illustration from Mexican Architecture, Domestic, Civil and Ecclesiastical.



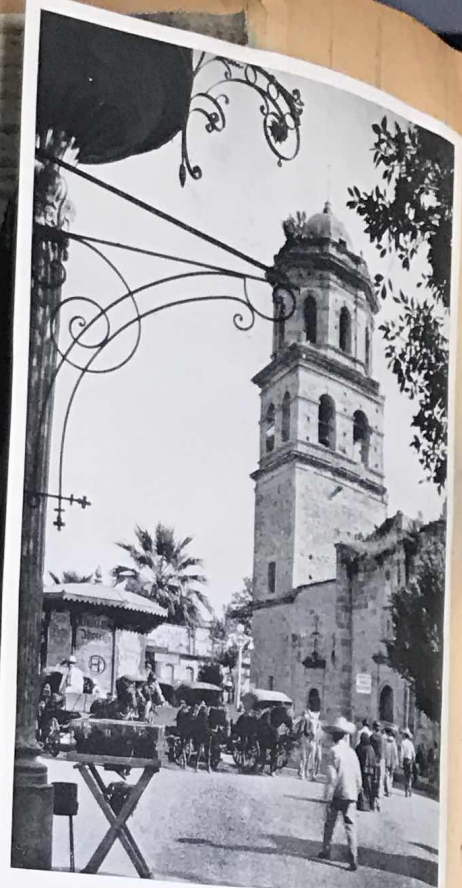
«Barcelona antigua», por Antonio Ferré Albaga



Patio de la «Casa de las Conchas», en Salamanca

FOT. WUNDERLICH





#### ONE OF THE CITY'S PLAZAS

*Southern Pacific Co.*

Next to Mexico City, Guadalajara is one of the handsomest and most attractive cities in Mexico. Founded four centuries ago and named in honor of the Moorish city of Guadalajara in Spain, it has retained to a remarkable extent its Spanish-Colonial appearance. Located nearly a mile above sea level in the state of Jalisco, Guadalajara enjoys an ideal climate the year round. It is the second largest city in Mexico, with a population of 180,000.

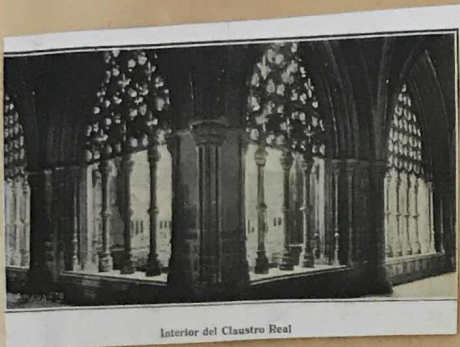


48 x 24 N. 189 Toledo

Panteón del Cristo de la Vega

Linares

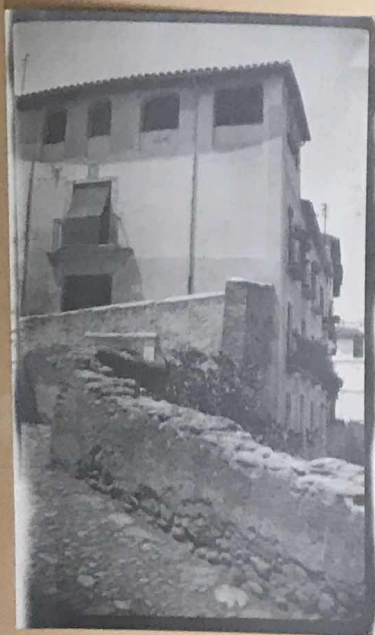
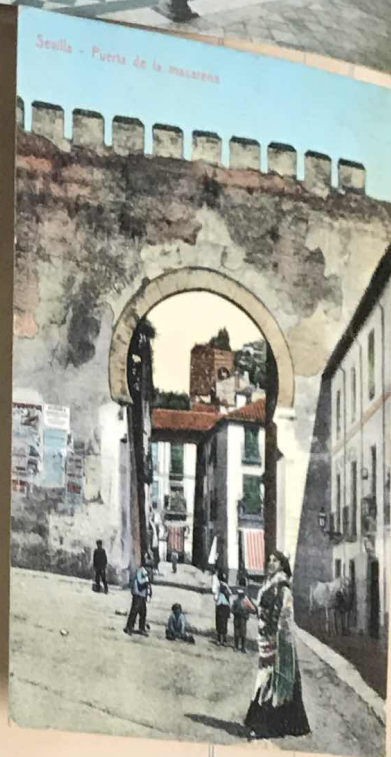
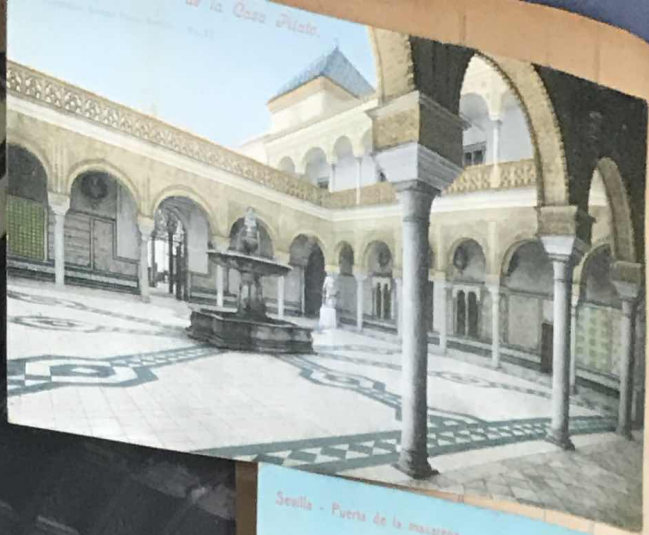




Interior del Claustro Real







Exterior de la Cartuja de Miraflores, de Burgo

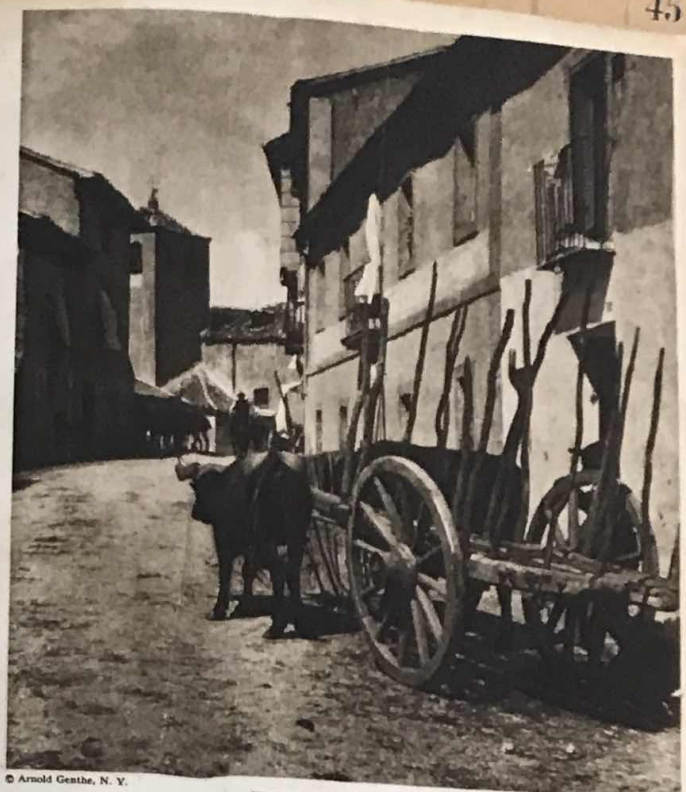




Alcázar de Sevilla Pabellón de Carlos V.



SEVILLA. Grand Hotel de Madrid. Parte alta del patio interior.



© Arnold Genthe, N. Y.

HIGH NOON IN GRANADA

Spanish days and ways have not changed greatly since Washington Irving rode through streets like this to visit the "Red Palace" on the height above Granada. Here under hot Andalusian skies is "the land of lots of time"



SEVILLA — Plaza de Toros



Sevilla. Fachada de la Casa de Pilatos.



Una calle típica Sevilla

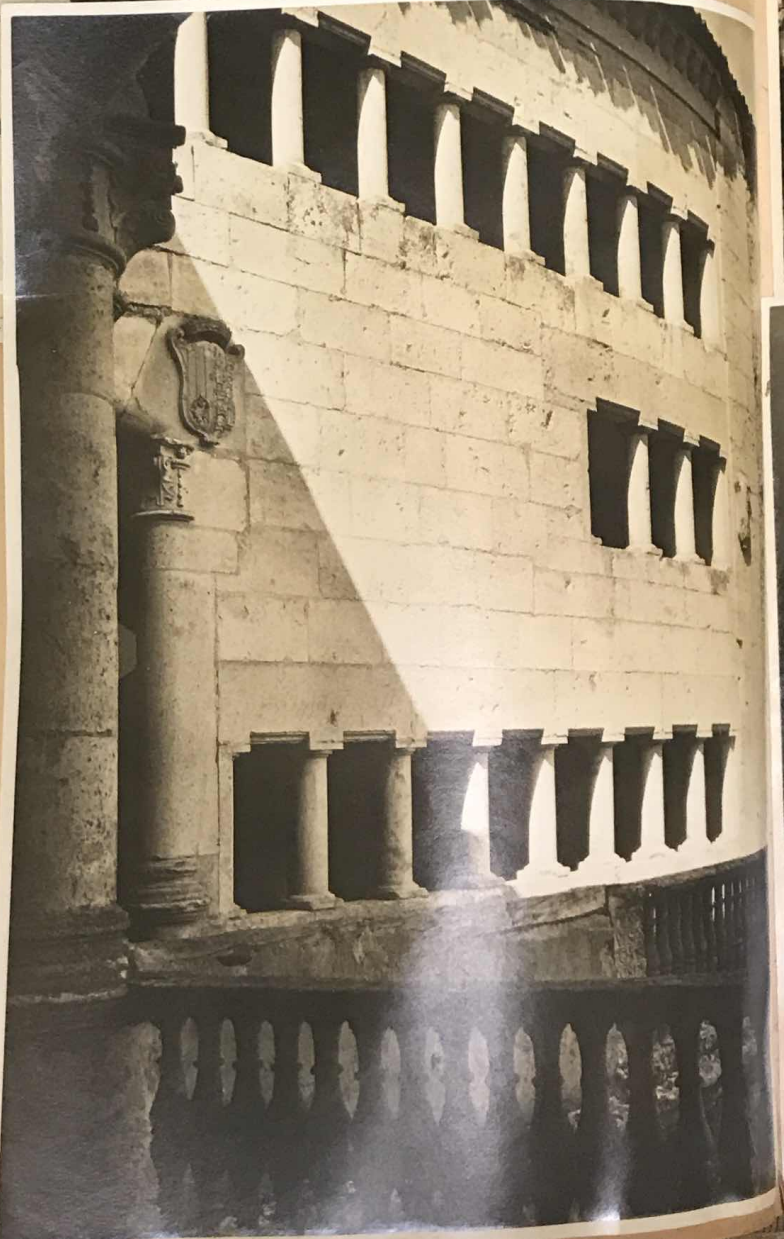


SEVILLA. — La Giralda.



SEVILLA — Alameda de Hércules.



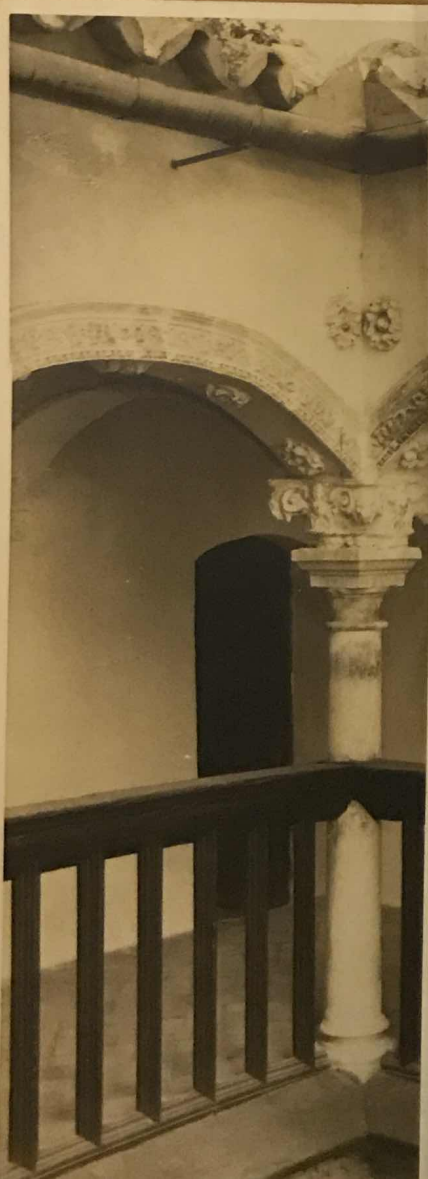


SEGOVIA  
ARCO DE LA FUENTE  
1914. Hagen y Meier. - Madrid





























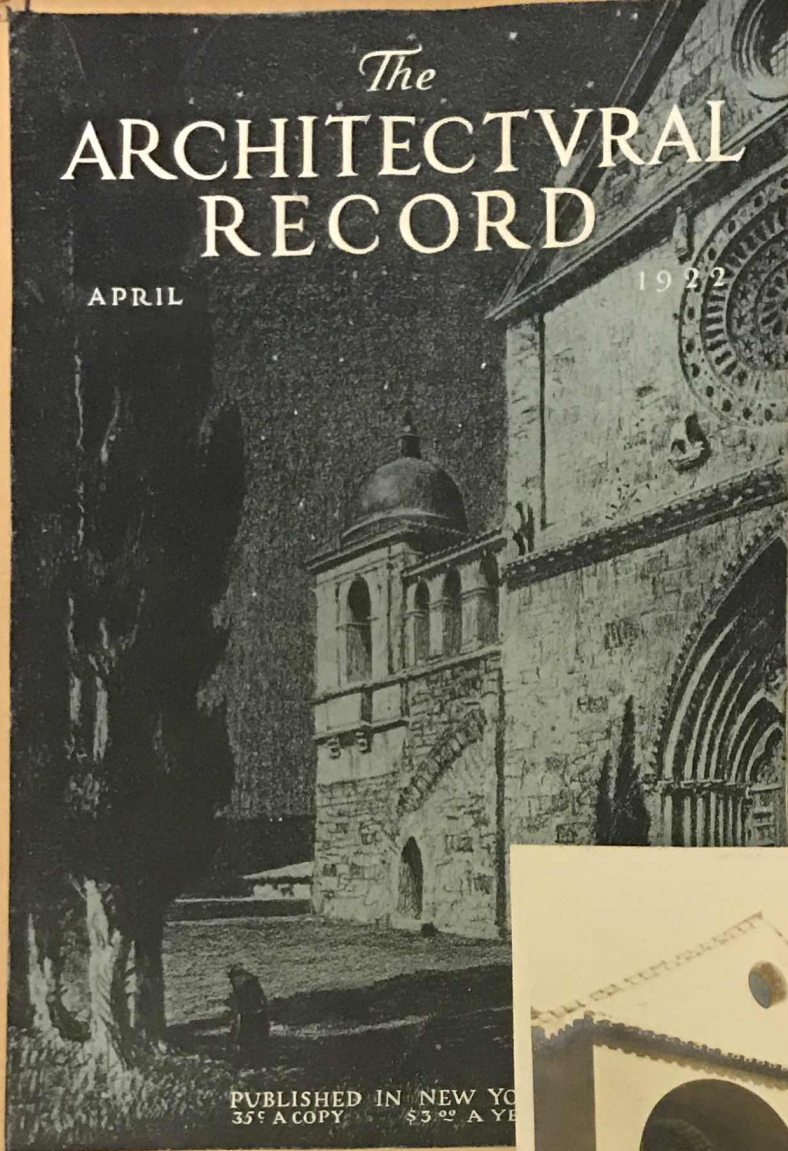
Photographed by W. H. Kilham  
STREET IN SEGOVIA



# *The* ARCHITECTURAL RECORD

APRIL

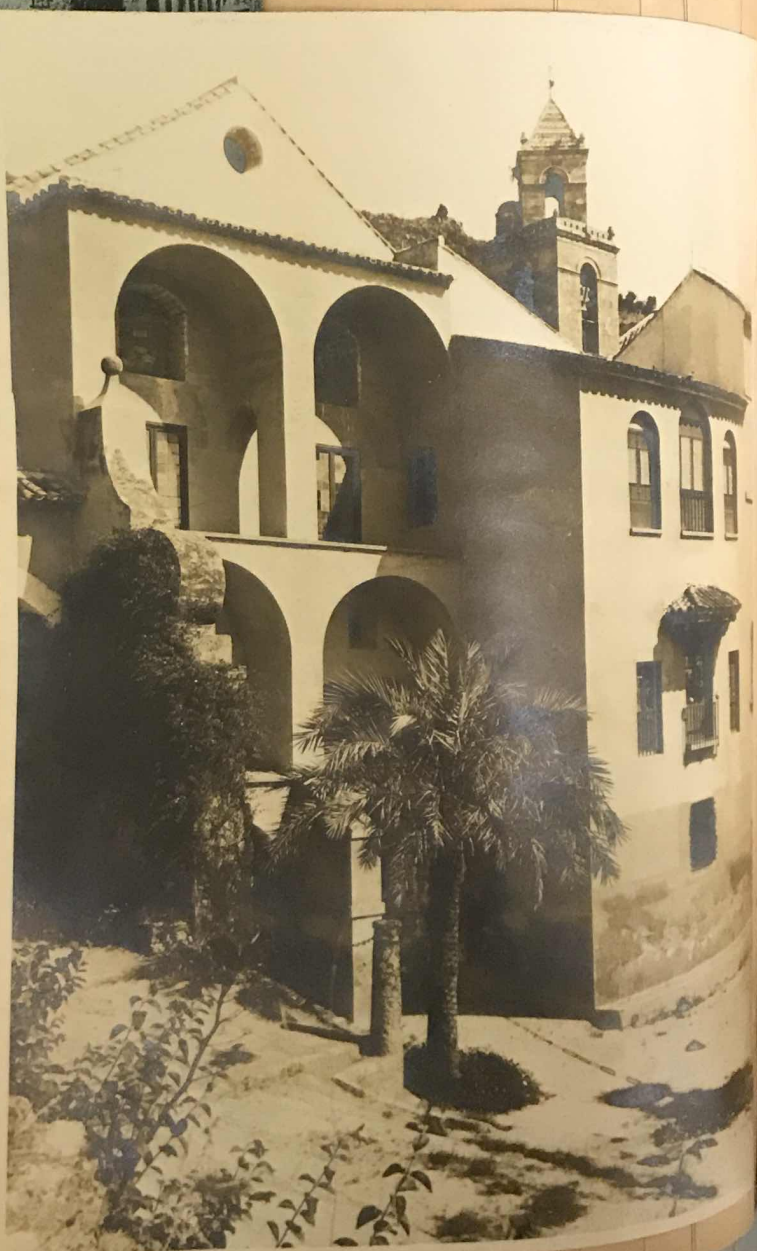
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PUBLISHED IN NEW YORK  
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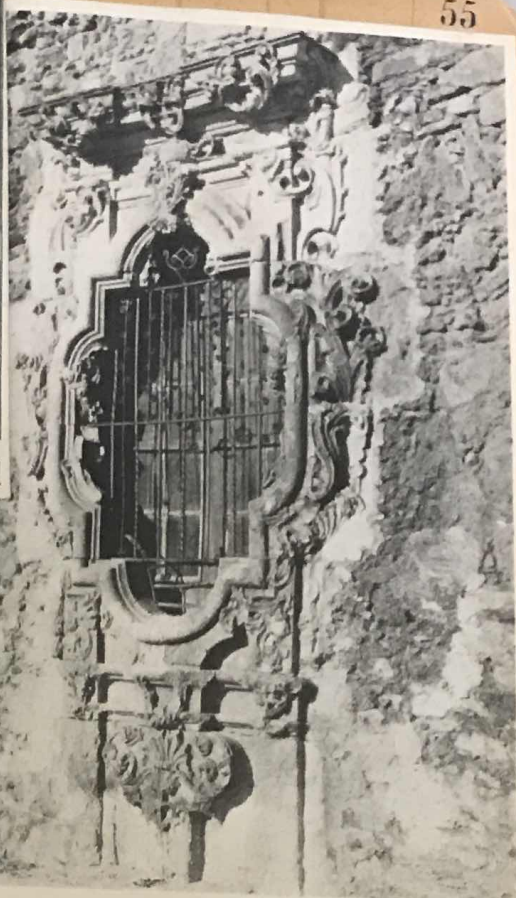
HOUSE OF JUAN BRAVO, SEGOVIA







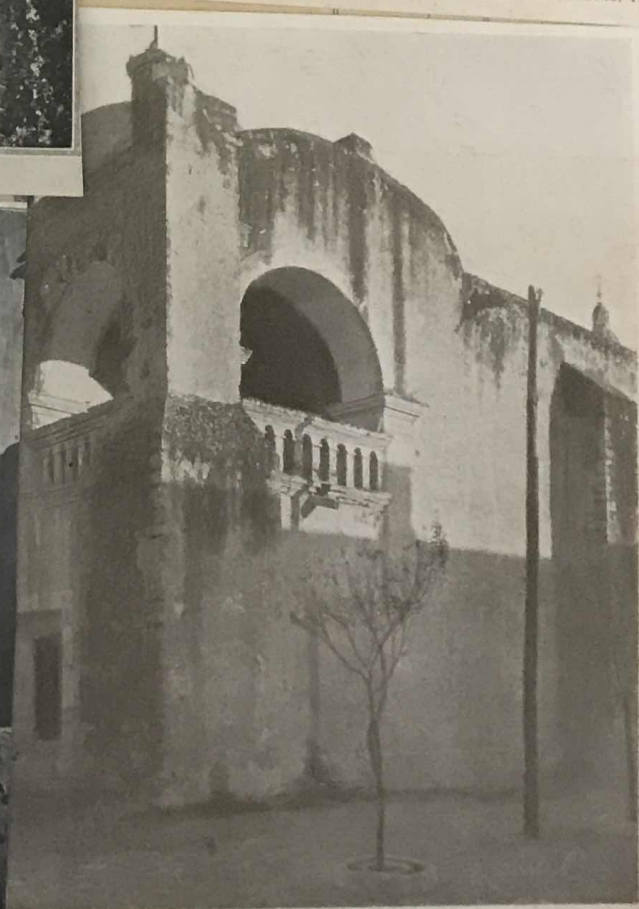
The Last Mexican Emperor Was Executed



SOUTH WINDOW OF BAPTISTERY, MISSION SAN JOSE, SAN ANTONIO, TEXAS.



A BYWAY IN GUANAJUATO



BALCONY OF THE CATHEDRAL AT CUERNAVACA, MEXICO.

This fine example of the early Franciscan style of Spanish colonial architecture, noted for its massive strength and simplicity, was begun in 1535. The present tower was built in 1729.

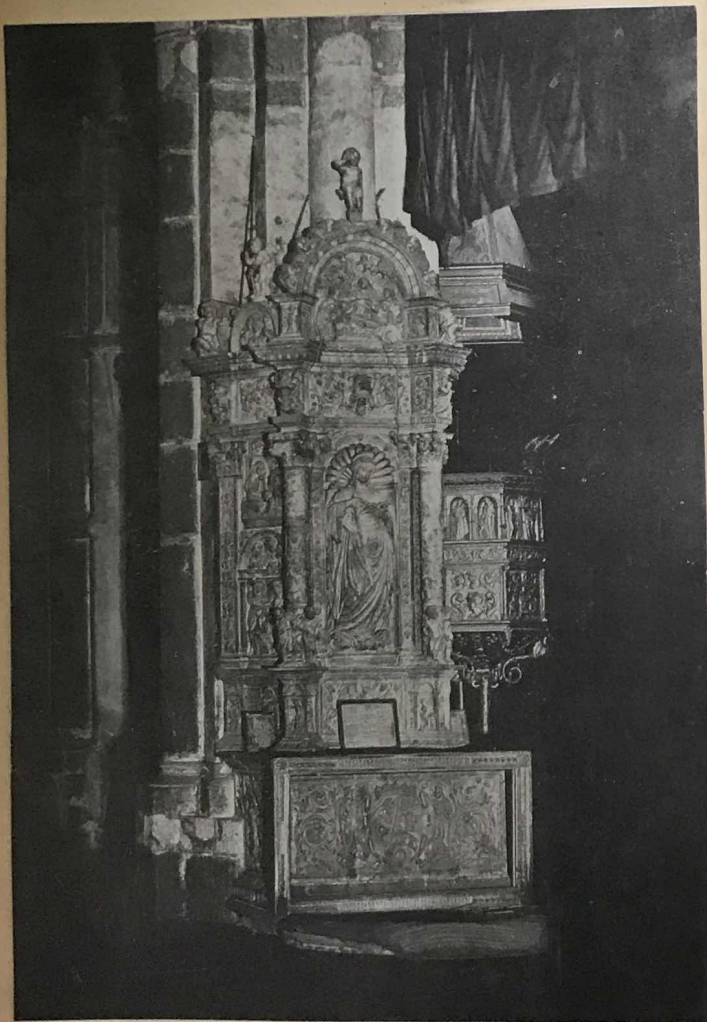




A Near View of the Archway, with its Tall Sentinel Pottery and Vivid Greenery



Una vista del interior de la Catedral de Avila

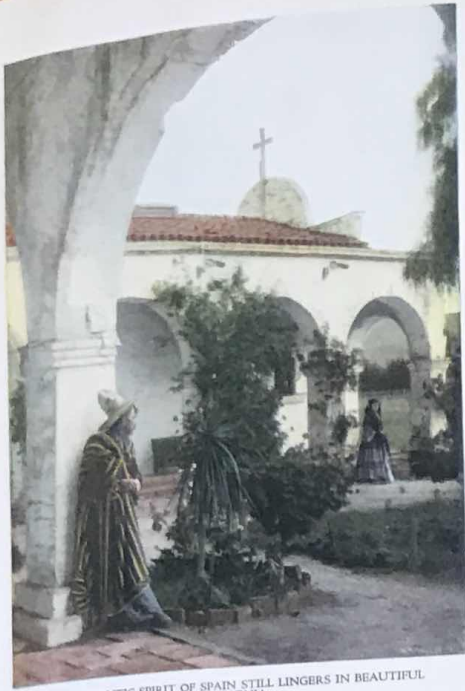


ALTAR OF SANTA LUCIA, IN THE CATHEDRAL, AVILA



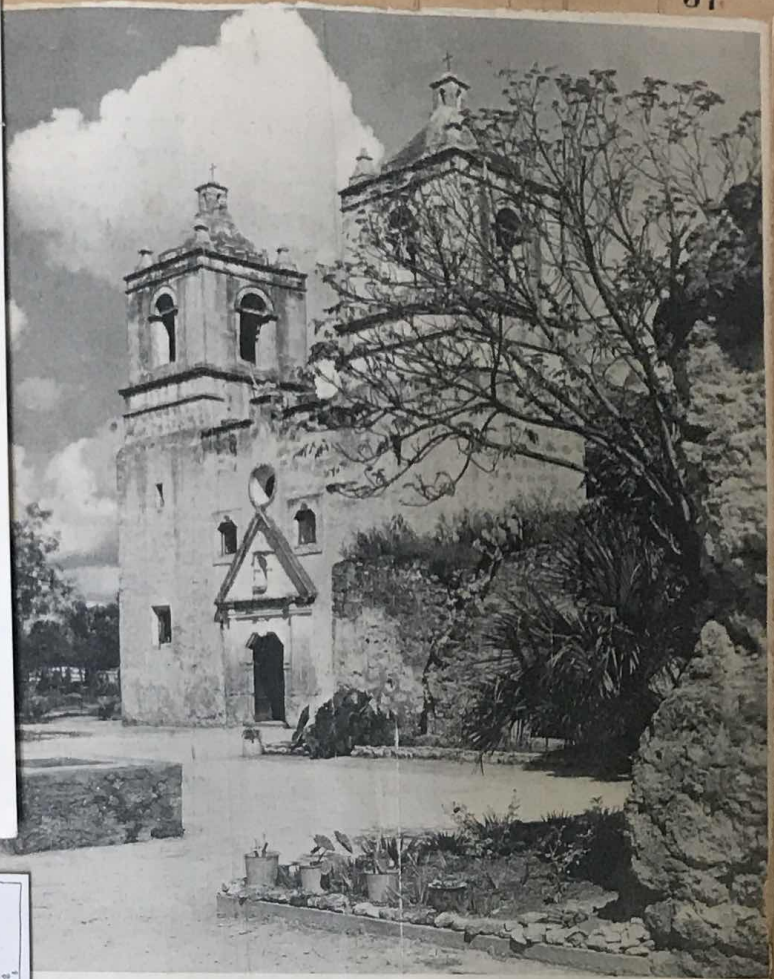
HOUSES IN SEGOVIA, SPAIN



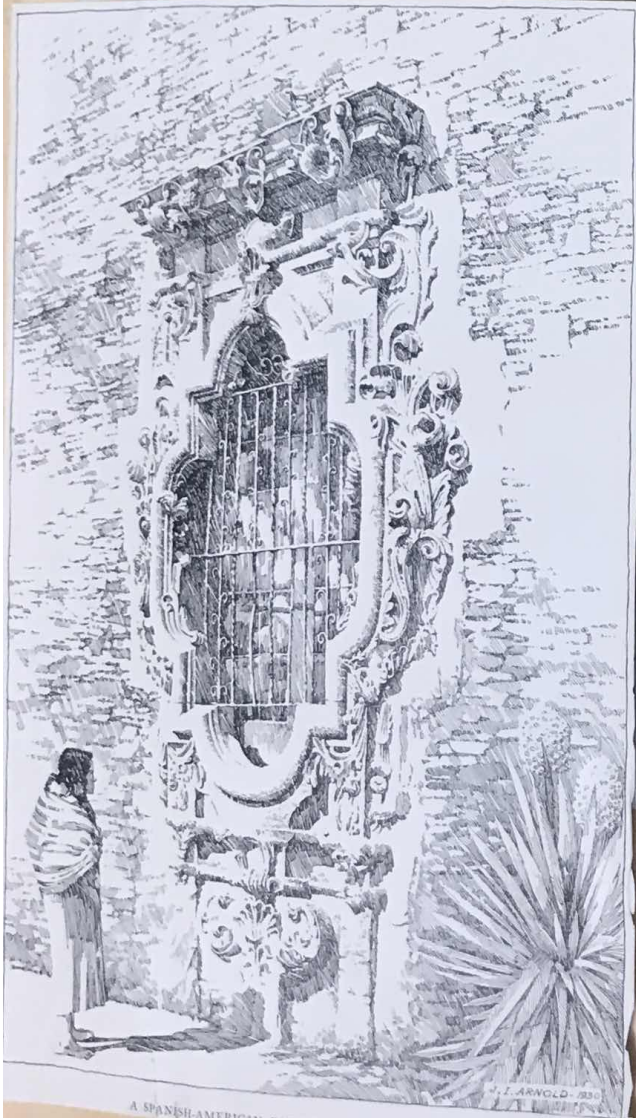


THE ROMANTIC SPIRIT OF SPAIN STILL LINGERS IN BEAUTIFUL CALIFORNIA

The great beauty and instructive value of its contents entitles the National Geographic Magazine to a place on the reading table of every family of culture. To the adult it gives the advantages of travel without expense and fatigue, while to the children it gives a never-failing source of entertainment and education.



PUBLISHED BY THE FOSTER & REYNOLDS COMPANY,  
CANDLER BUILDING, TIMES SQUARE, NEW YORK.



A SPANISH-AMERICAN BAROQUE WINDOW IN TEXAS





# THE JOURNAL OF THE AMERICAN INSTITUTE OF ARCHITECTS

of the whole village without there being a street to hinder. There are corridors going all around it at the first two stories, by which one can go around the whole village. These are like outside balconies, and they are able to protect themselves under these. The houses do not have doors below, but they use ladders, which can be lifted up like a drawbridge, and so go up to the corridors which are on the inside of the village. As the doors of the houses open on the corridor of that story, the corridor serves as a street. The houses that open on the plain are right back of those that open on the court, and in time of war they go through those behind them. The village is enclosed by a low wall of stone."

nearly twenty-five churches were built in the Rio Grande Valley. While the buildings were probably designed by the priests, the style of architecture seems to have been strongly influenced by the manner of building of the Pueblo Indians who undoubtedly supplied the greater part of the manual labor.

The appearance of these Mission churches was archaic and very massive. They were usually cruciform with the apse in the shape of half a hexagon. The roofs were nearly flat with



HOUSE OF SYLVANUS G. MARLEY, ESQ., SANTA FÉ, N. M.

For nearly sixty years after Coronado's remarkable trip the Indians were left in peaceful possession of their lands, but in 1598 the Rio Grande Valley was permanently occupied by the Spaniards and the work of converting the Indians began at once.

The zeal of the priests was fully as great as that of the two martyrs who stayed behind with the Indians rather than return with Coronado to Mexico. Between the years 1600 and 1630

parapet walls. There were flanking bell-towers and usually balconies supported between the bell-towers by great beams. Often there was another corresponding balcony just within the church. A typical feature was the walled forecourt with a huge wooden cross, and there were usually irregular masses of monastic buildings attached to the churches. With the exception of a few churches built of rubble stone, all the building material was sun-dried (adobe) brick,



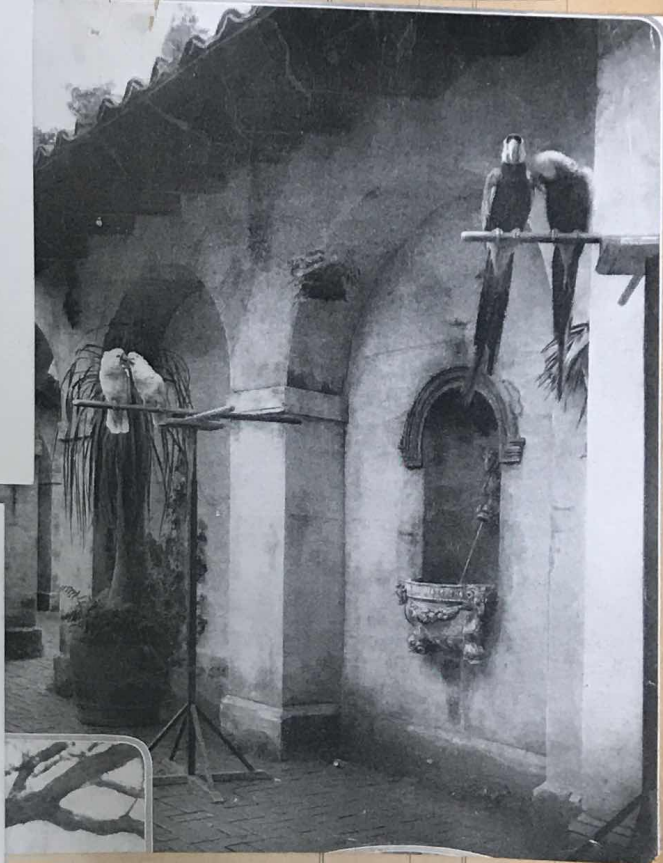




© Publishers' Photo Service

AN OLD CATHEDRAL WHICH ONCE CONTAINED THE BONES OF A COLUMBUS:  
HAVANA, CUBA

When Haiti, the Island of the Twin Republics, was ceded to France, at the close of the eighteenth century, the bones of some one who was thought to be Christopher Columbus were transferred to Havana, where they remained for a time in this cathedral before they were taken to Spain, in 1898. It is now believed that only the bones of a kinsman of Columbus were taken back to the Old World, and that Santo Domingo is still the resting place of the great discoverer.







DOORWAY, SAN JUAN BAPTISTA MISSION  
The curving mouldings on the wood door show how assiduously straight lines were avoided



A MELANCHOLY REMINDER OF THE GLORY THAT ONCE WAS MEXICO'S

The superb old monastery of El Desierto, 30 miles from the city of Mexico, was once the most famous monastic retreat in the land. The fine settlement was established there during Cortez's life, and the foundation stones of the present building were laid early in the seventeenth century. It fell into disuse during the reform period inaugurated by Benito Juarez. During Carranza's troubled rule the bandit Zapata occupied it with his troops and harried the outskirts of the capital.



LOOKING ACROSS THE PLAZA DE LA CONSTITUCION TO THE CATHEDRAL: VERA CRUZ

In the days when the monarchs of Aragon and Castile ruled Latin America, the Old Spanish Road began at Vera Cruz, from which port to Guadalajara it was a broad, well-metalled highway. It also served as a military road, piercing the heart of the country where there was Indian resistance to the European masters.



THE PATIO OF A SANTIAGO HOTEL, RESTFUL WITH GREEN THINGS AND SINGING BIRDS

"The floor was bare, but it was clean; the rough timbers of the tiled roof overhead were clean; the stone steps, worn into hollows by generations of travelers, were clean; the canvas cots, with a single sheet by way of bed clothing, were clean" (see text, page 235).







THE FAMOUS FLAT ARCHES IN OLD SAN BLAS

A flat arch is an architectural rarity nowadays, but the sturdy churchmen who built this superb old edifice at Old San Blas, in the State of Nayarit, where the galleons once landed stores of silk from the Philippines bound for the court of Spain, had the secret of their construction. Now the church is in ruins, and certain citizens of the world underfoot write through the openings in the walls torn by the encroaching jungle.



Courtesy of The Architectural Record.

THE CATHEDRAL AT AREQUIPA, PERU

"In the late afternoon the sunlight catches the tops of the small trees in the plaza and the more prominent pillars of the cathedral, making the gray, long facade, with its surplussage of columns, seem vigorous enough to support the load of a time, \* \* \* so then Man, with his eye and clouds around it, drawing a car in the picture at that hour, is apparently upheld by the army of otherwise unemployed columns." (Marion Wilson, in "Certain Phases of Spanish Colonial Architecture," The Architectural Record for June, 1915.)

## GOOD FURNITURE MAGAZINE

March, 1930



Tree-box with characteristic Span-American ornament, designed by Carlton Monroe Winslow, for a Pasadena residence

intented them-sun-dried bricks white plaster.

from San Juan as that even Cal-deftly managed, producing fine forms. This

strates remarkable of the essential building and dec-

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the curving lines of the wood mould-

por should be noted. The Franciscan

nated dead straight lines whenever



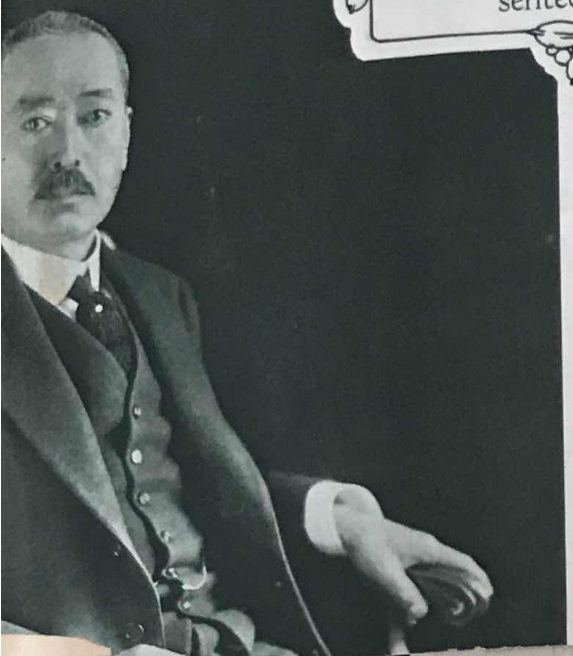


Cathedral at Lima and the Plaza des Armes, an architectural gem. Oldest church in South America, dating from early in sixteenth century.



THE SUN, SUNDAY, 17.

# NOTE IN THE WORLD'S



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# T WEALTH, A ELICS OF IN



Inca palace in Cuzco. How the great stones were matched and placed modern engineers have not found out.

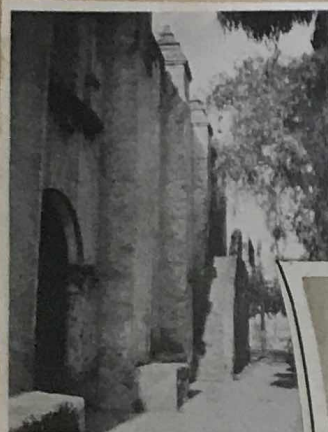


Above — Senate Chamber at Lima formerly used by the tribunal of the Inquisition. Noted for its carved ceiling. In circle at right—Old Spanish doorway in Cuzco and descendants of Incas

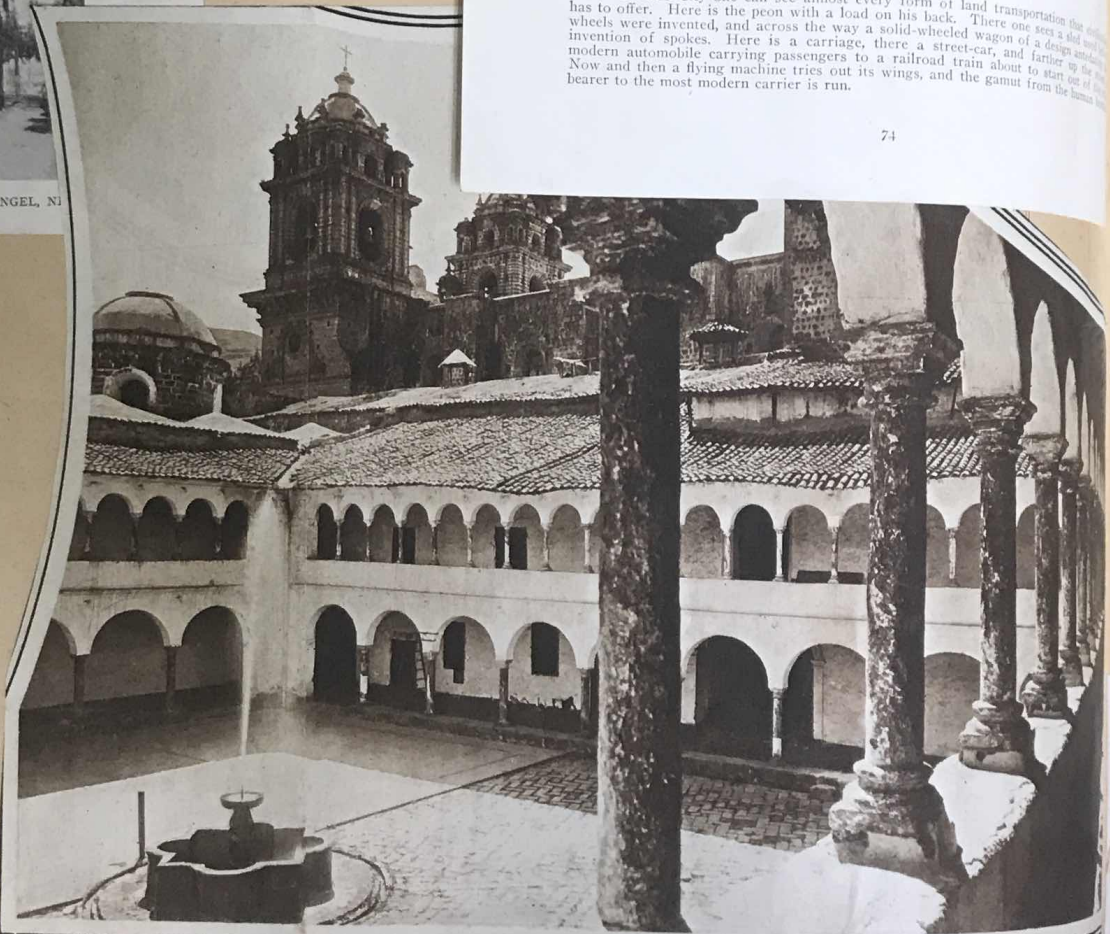


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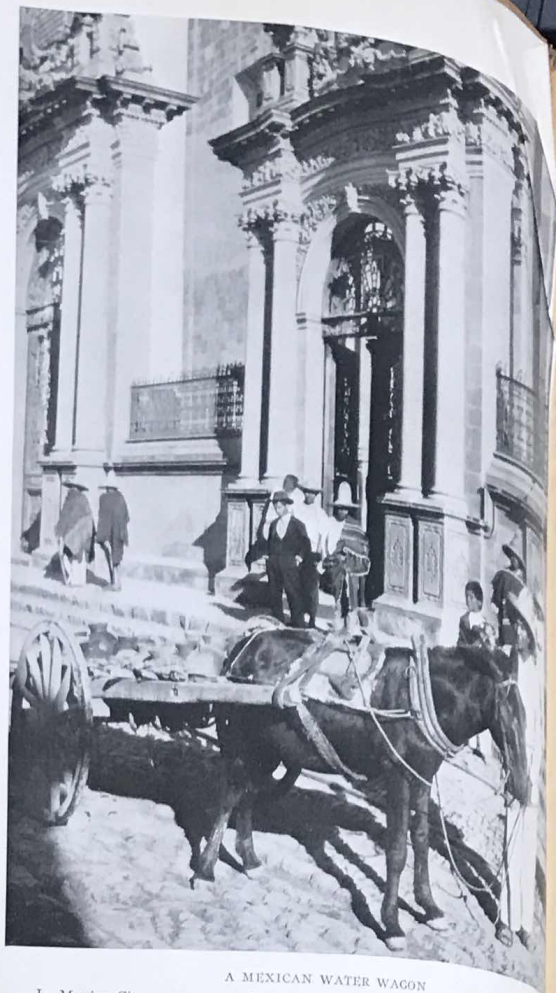
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MISSION OF SAN GABRIEL, ARCANGEL, N  
LOS ANGELES, CAL.



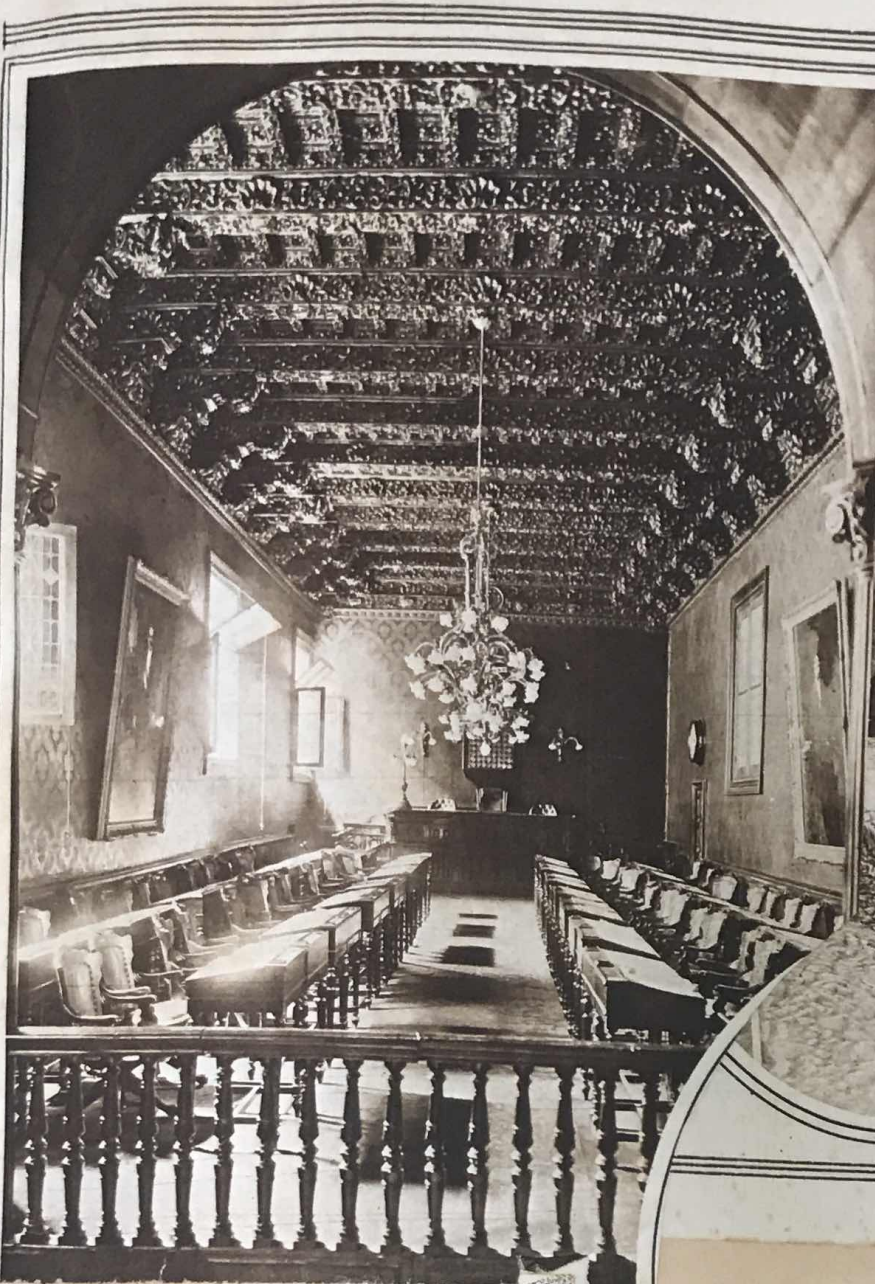
Courtyard of the university at Cuzco, capital city of the Incas when Pizarro conquered the country. The architecture closely follows  
teenth century Spanish, with tiled roofs and arched galleries. Photograph by the author



A MEXICAN WATER WAGON

In Mexico City one can see almost every form of land transportation that has to offer. Here is the peon with a load on his back. There one sees a sled and wheels were invented, and across the way a solid-wheeled wagon of a design antedating the invention of spokes. Here is a carriage, there a street-car, and farther up the hill a modern automobile carrying passengers to a railroad train about to start out of the city. Now and then a flying machine tries out its wings, and the gamut from the human bearer to the most modern carrier is run.



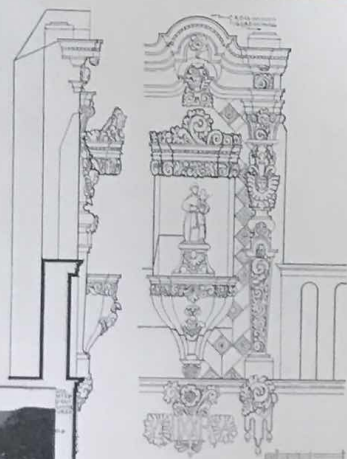


Narrow street in Cuzco, with modern buildings erected on foundations laid by the Incas.

tion the Apaches  
re peaceable  
ough, but Gero-  
mo's descendants  
ave blood-curd-  
g legends to tell.



The old Jesuit Mission of San Xavier del Bac, near Tucson, is one of the most beautiful examples of Seventeenth Century Spanish architecture. Oriental white domes and Moorish minarets stand out against the mountains, while palms are silhouetted against the arched white walls. Built by the Franciscans, it was abandoned three times because of pillage and massacre. Now it is a school for young Papagoes



ROAD OF SAN ANTONIO -- PUEBLA

From "Mexican Homes."



## MÉXICO COLONIAL

Desde los Códices indios, donde en grandes tiras de papel de agave se asentaron en figuras jeroglíficas el origen, fundación y comienzos de la ciudad de México, hasta las pequeñas minigrafías en que por encargo de un artista de felices iniciativas—Jorge Encinas, inspector general de Monumentos—se encierran, ilustradas con todo primor, las noticias documentales que de sus mejores y más importantes edificios religiosos y civiles tienen los investigadores actuales—Toussaint, Romero de Terreros, etcétera—, no hay etapa en la vida de la gran urbe que no haya sido historiada y descrita por nacionales y extranjeros. Los conquistadores y sus descendientes inmediatos—Cortés, Terrazas, Suárez de Peralta, Dorantes—; los misioneros—Motolinía, Mendieta—; los maestros de la primera Universidad—Cervantes de Salazar—; los poetas y versificadores del último tercio del siglo XVI y comienzos del XVII—Juan de la Cueva, Bernardo de Valbuena, Arias de Villalobos—; los corsarios y aventureros que tras de naufragios de mar y tierra, tan inverosímiles como ciertos, de vuelta por milagro á sus países de origen, tratan peregrinamente de los extraños—Tomson, Rodenham, Chilton, Gage—; los jesuitas expulsos—Clavijero, Veytia—, y tantos otros escritores de profesión

ó ocasionales la describieron, que puede decirse no hay lengua de la Europa culta en la que no se haya hablado del México de los siglos XVI, XVII y XVIII.

No es, pues, nada difícil darse cuenta de cómo fué en cada una de sus etapas, cuando, además, á esa reconstrucción colabora la presencia de lo existente. Una ciudad azteca, Teotihuacán—no toda en ruinas, pues algunos de sus templos recientemente descubiertos se hallan en perfecto estado de conservación—, nos

zadas como bases de columnas de la gran Iglesia Mayor crastana. La ciudad que vino después, la de los siglos XVII y XVIII, sobrevive entre los edificios recientes y es la misma ciudad de hoy. Desde las torres de la Catedral de las construcciones almenadas, las esquinas de las casas en forma de baluarte, con hornos de imaginaria, las innumerables cúpulas de teja; en suma: toda la urbe colonial, que perdura también en la moderna literatura que la recuerda en el México viejo, de González Obregón.



Casa del callejón de Allende



Casa del conde de Heras



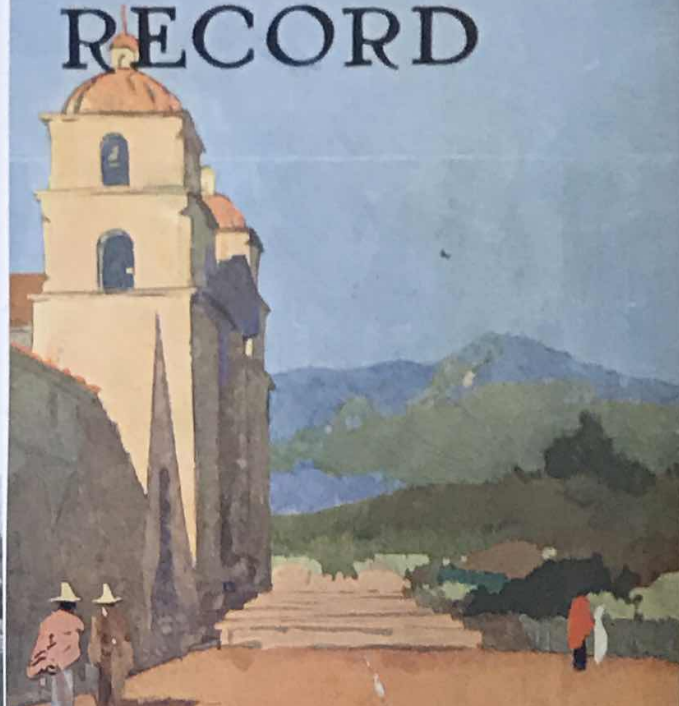




OLD CHURCH AT TALPUJAHUA, MEXICO

Talpujahua is in the region inhabited by the Tarascan Indians, which lies due west of Mexico City. According to Prescott, the Tarascans had a Noah, called Trezpi, who escaped from a great flood in a boat laden with animals. Instead of a dove, Trezpi sent out a vulture first, and then a humming-bird, according to the legend. The methods of courtship in vogue among the Tarascans are peculiar. The lover goes to the spring where the object of his affection is accustomed to fill her water-jar. He holds her shawl until she accepts him, and then, with a stick, he breaks the jar which she holds on her head and gives her a betrothal baptism of water. These Indians once possessed the secret of tempering copper, an art now lost to the world.

# THE ARCHITECTURAL RECORD



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\$3.00 A YEAR

PACIFIC COAST NUMBER



Courtesy of The Architectural Record

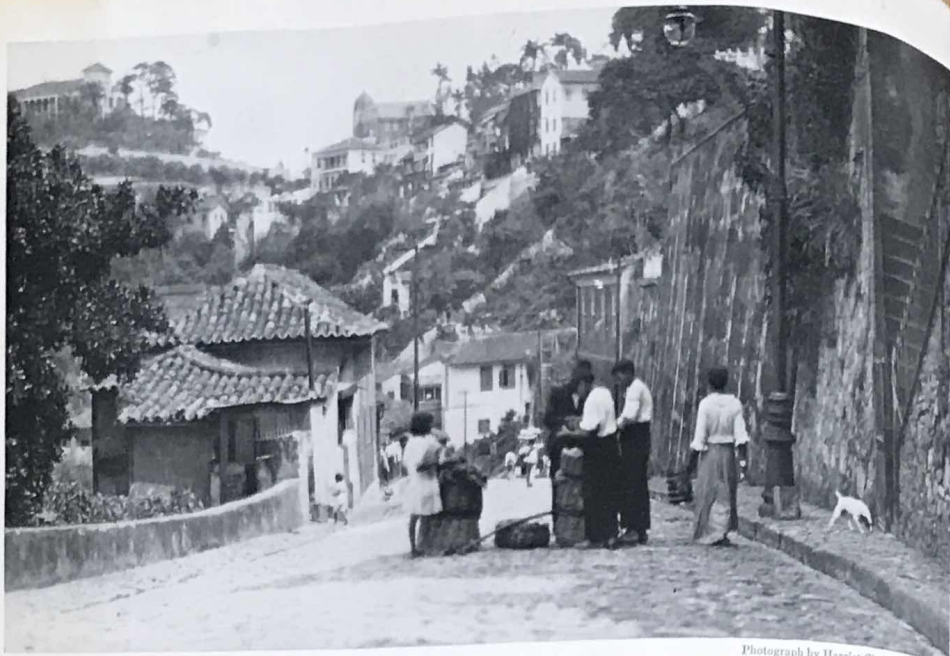
PATIO OF LA RECOLETA, CUZCO, PERU

One of the finest specimens of early colonial architecture is to be found in La Recoleta, the home of the Franciscan Order, in the outskirts of Cuzco. A feature of the convent is its artificial patio, filled with gorgeous flowers (and rare tropical plants).



Santa Barbara Mission

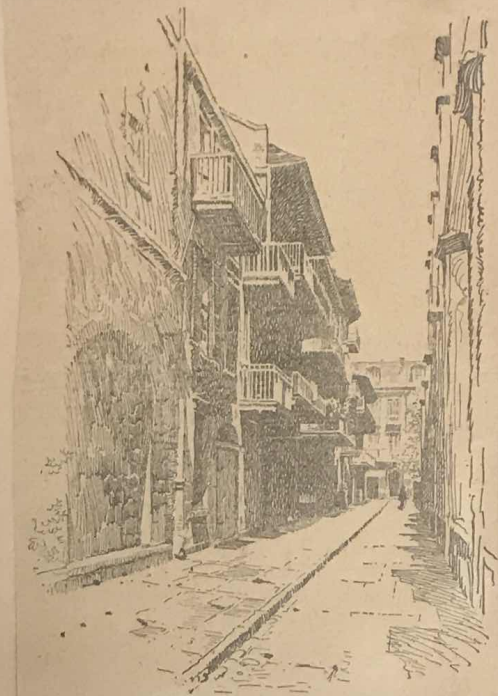




Photograph by Harriet Chalmers Adams

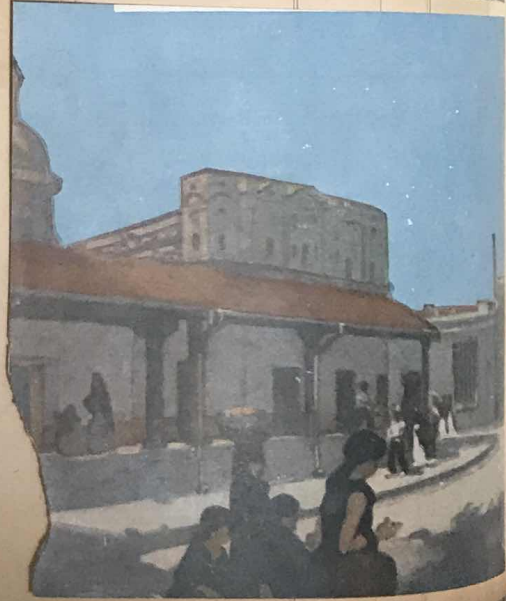
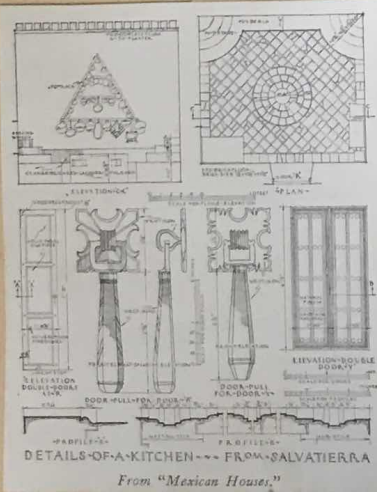
THE VEGETABLE SELLER: RIO DE JANEIRO

The photograph shows one of the steep streets leading up a canyon of the city. The houses here are reached by a long flight of steps and the servants come down to the street to meet the vegetable man when he calls (see text, page 173). There are 1,148 vegetable-sellers in the city.

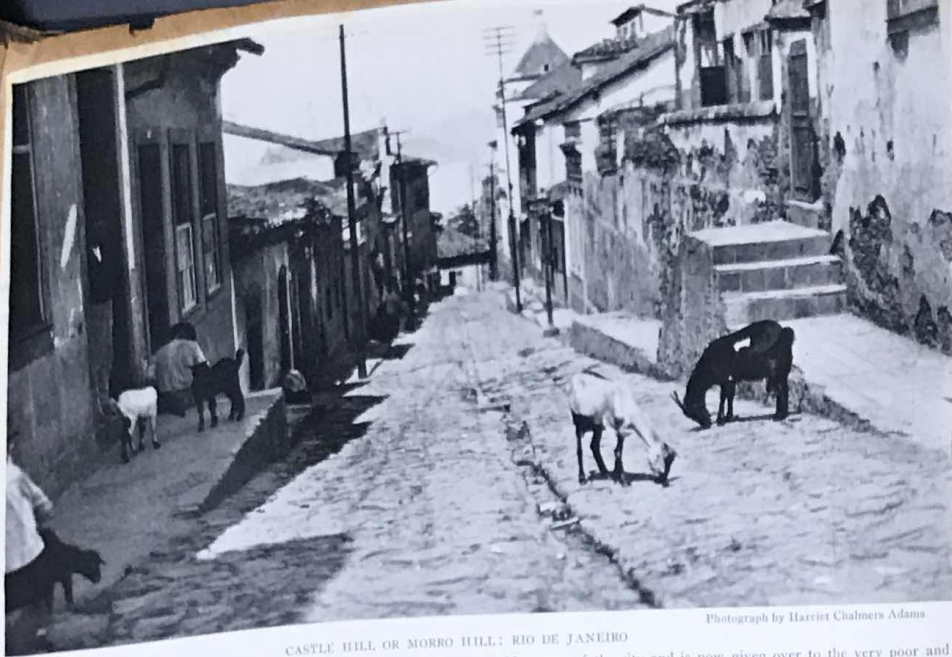


Drawn for The Christian Science Monitor

Cathedral Alley







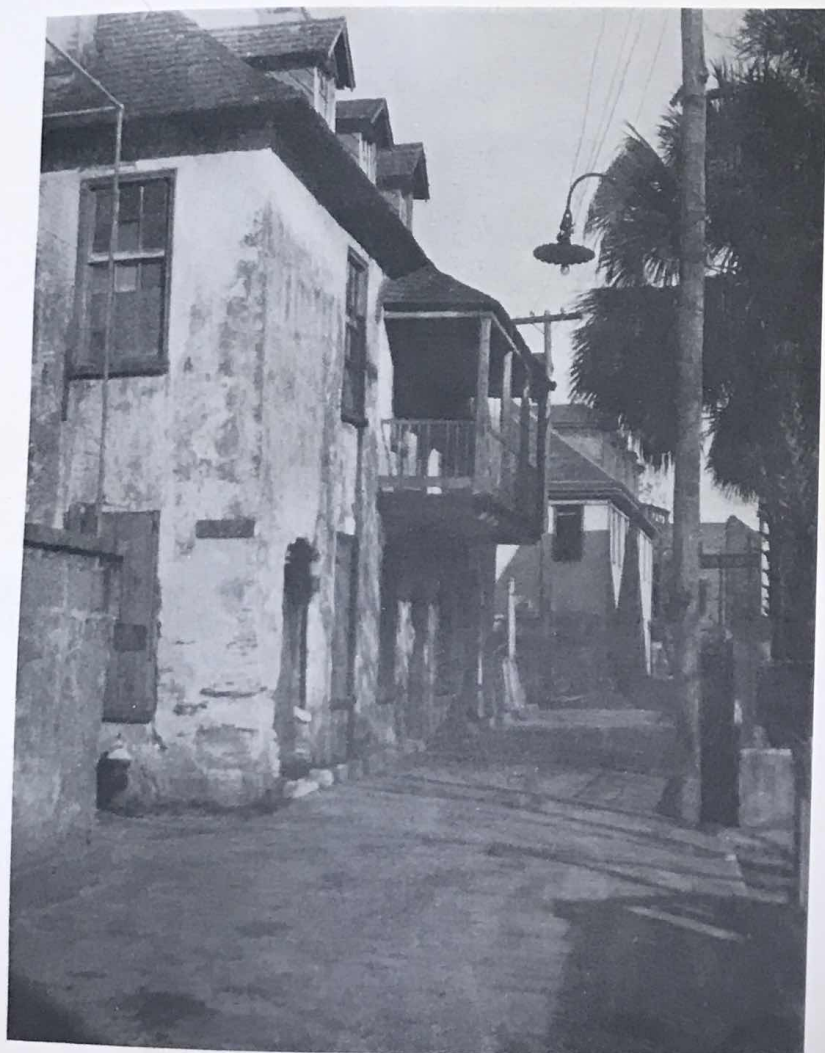
CASTLE HILL OR MORRO HILL: RIO DE JANEIRO

This is the historic part of town, where the founder of Rio is buried. It is the oldest part of the city and is now given over to the very poor and their goats and chickens (see text, page 185).

Photograph by Harriet Chalmers Adams



per & Brothers.  
AT COHINTO, NICARAGUA.



A STREET IN ST. AUGUSTINE, FLORIDA  
After a photograph by Frederick L. Ackerman





El Morro desde fuera  
Morro Castle seen from the outside



Plaza de Armas, Palacio Presidencial  
President's House and Senate



Fortaleza la Cabana  
Cabana Fort



Plaza de Armas



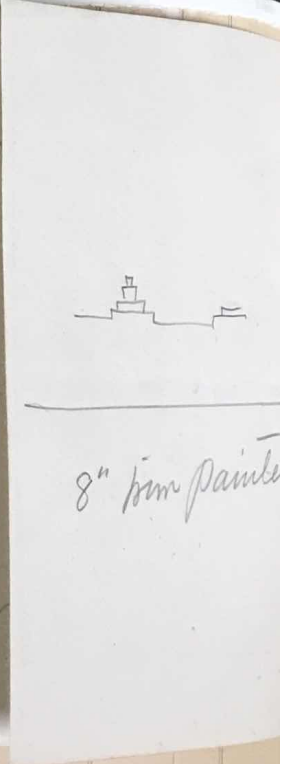
Resto de las Murallas. Iglesia del Angel  
Old City Wall and Angel Church.



Plaza de la Catedral  
Cathedral Square



Top of Tower



8" from Painted





MISSION SAN FRANCISCO DE ESPADA, FOURTH MISSION, BUILT 1730.



THE ALAMO, BUILT 1716 SAN ANTONIO, TEXAS



SAN LUIS REY MISSION, CALIFORNIA



MISSION DE LA CONCEPCION DE PURISIMA, FIRST MISSION, BUILT 1730.



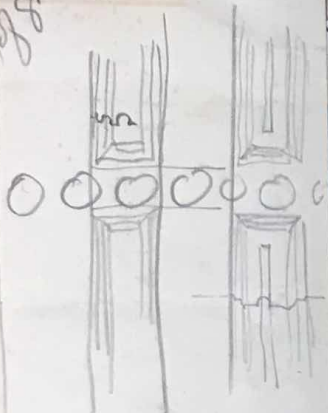
San Jose, Second Mission, Built 1718.



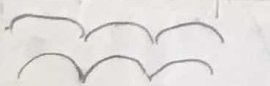
MISSION SAN JUAN DE CAPISTRANO, (THIRD MISSION,) BUILT 1716.



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Fountain in  
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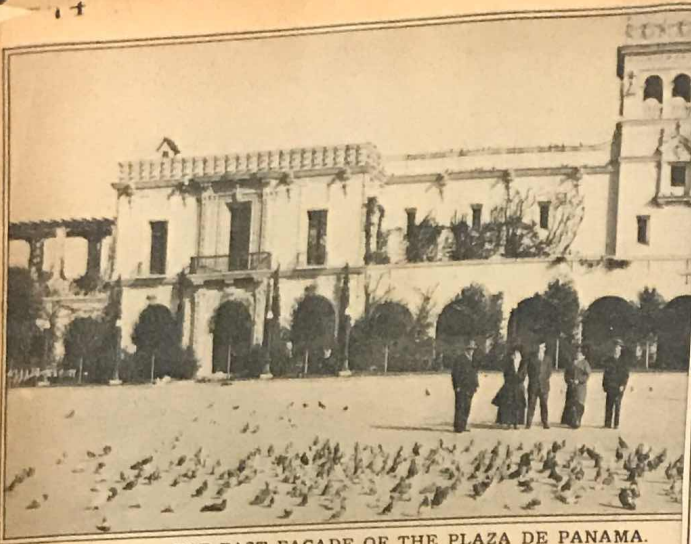


GUARD ROOM AND DUNGEON, FORT MARION, ST. AUGUSTINE, FLA.

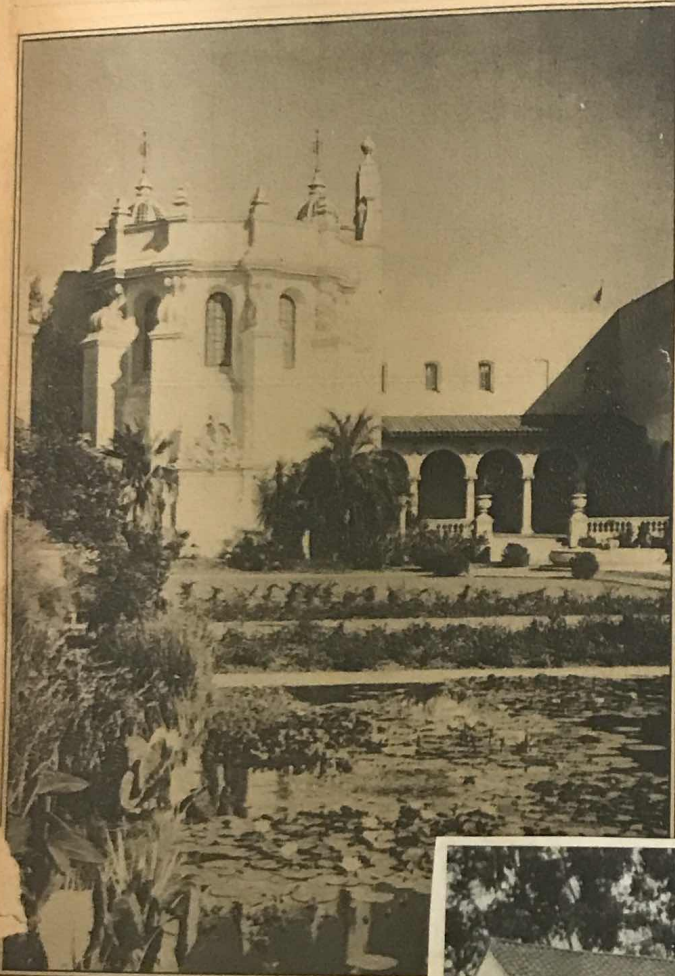


OLD FORT MARION—ARCH AND STAIRWAY, ST. AUGUSTINE, FLA.





THE EAST FACADE OF THE PLAZA DE PANAMA.



FOREIGN AND DOMESTIC PRODUCTS BUILDING  
GARDENS IN FOREGROUND

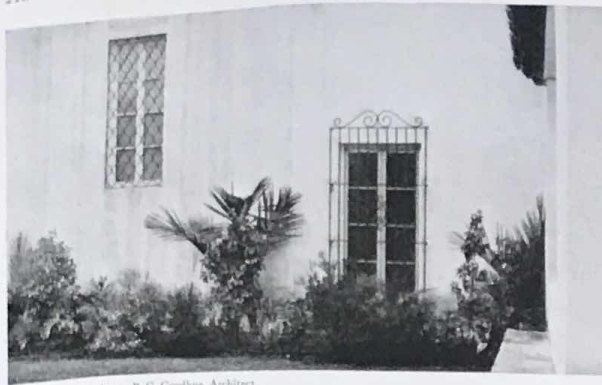


ENTRANCE TO COLONNADE OF THE SCIENCE AND  
EDUCATION BUILDING.



THE GARDEN FRONT—"CASA DRACAENA." RESIDENCE AT SANTA  
BARBARA, CAL. OF GEORGE WASHINGTON SMITH, ARCHT.





Gilgipie house, Pasadena. B. G. Goodhue, Architect.

graceful brackets is very successful, while the grilles on the first floor are logical, as the rooms treated that way are the master's sleeping-rooms.

Several architects and painters have had to resort to many ingenious tricks to obtain certain effects desired with the materials at hand. Mr. Elmer Grey recently designed a home for an orange-grower near Pasadena, where it was desired to obtain the effect of chestnut but with the graining in gray. There is no chestnut on the coast, so trim of California redwood was used. It was painted a nut-brown shade, then

scratched to represent graining by a tool made of a board with nails driven through. This tool was moved over the painted trim with a short, curving motion, scratching the surface to a depth of approximately one-fourth inch. Then a coat of white paint was applied. Before this was dry it was rubbed in and most of the surface paint was removed, leaving an extremely interesting effect. There is an interesting pair of doors designed by Messrs. Marston and Van Pelt on a residence at Oak Knoll, Pasadena. Here they have reproduced very faithfully the aged appearance of an old Spanish door by applying several coats of paint, rubbing down between coats, and sometimes before they were dry, the finished coat being a grayish toning over a dull brown.

In the Ford house at Pasadena, by Mr. Reg-



The doorway of an ancient house of La Paz, Bolivia, shows the beauty of old Spanish architecture.

after being on for about one day; the white remained on the graining and sinkages, the high spots taking a wax-like finish by the rubbing. Here also the new work has the appearance of great age, which is naturally greatly desired. Mr. Goodhue has used practically the same methods in his Santa Barbara Country Club and the Dater residence at the same place, the ceilings of the main rooms being treated in a similar way.

Another very unusual method of using wood is in making wood grilles of turned spindles. These give a very picturesque effect to the openings, give a certain sense of security on first-story windows, and are very decorative. They are usually painted a light green with bands or stripes of yellow, or gold and red, around the turned portions at regular intervals. In the East a screen door is considered as a necessary blemish on any structure. In California they are made

decorative by a slender, grille-like treatment consisting of the same type of slender, turned-wood balusters or spindles. After turning they are sawed in two. When the frame and netting is made the halves are nailed together one on each side of the netting, giving a practical and strong screen and an interesting touch of character to the opening. The three woods most used—Washington cedar, Oregon pine, and California redwood—are all used to produce different effects in both color and texture.

The use of color is, of course, entered into with none of the timidity of Eastern architects' work. As before mentioned, most of the best work of the architects named is done in a pinkish stucco with pale-green trim, black ironwork, and red tile roofs. The effect is sunny, but not dazzling, bright and full



Residence at Oak Knoll, Calif. Marston & Van Pelt, Architects.

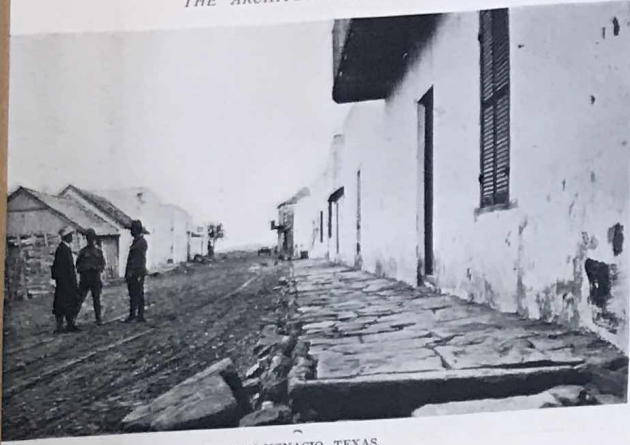


Porto Rican landscape, by Samys Mutzner. On exhibition Ralston Galleries.



The Bolero, One of the Artistic Features of the New Exposition at San Diego





SAN YGNACIO, TEXAS.  
"Picturesque streets."

lesnake, there will be found at infrequent intervals quaint villages, poverty stricken and lonely, yet possessing a charm that is emphasized by the unexpected bits of picturesque architecture and interesting detail that betray the Spanish origin of the early settlers.

The houses are built mostly of stone, plastered over and whitewashed, and against their white walls are contrasted the painted doors and window casings, which are invariably a bright blue in color, this being a hue which is apparently most acceptable to the Mexican sense of beauty.

The houses are as a whole, like those of southern European villages, bare and plain, except for an occasional touch of ornament about the doors and windows, and with here and there an example whose walls are enriched with ornamental stucco, or upon which the Spanish love of wrought iron work is evidenced in beautiful window grilles.

These grilles or rejas, which are common on Spanish houses, serve as trysting places where the young men may woo the señoritas, it being a custom that the young people can converse with each other before marriage only through the grated windows. The grille illustrated here was found in the little village of San Ygnacio, a town of about a few hundred inhabitants located



SAN YGNACIO, TEXAS.  
The old fort.



SAN YGNACIO, TEXAS.  
"Wattled walls and thatched roofs."

its course. Instead she wisely let it follow its own sweet way, gave it a wider bed than it demanded, and then made of this bed an attractive little parkway contentedly following the stream's windings and insinuating itself into the most unexpected corners of the downtown district.

Miles of the river still remain undeveloped within the city limits, but in the business center the greatest care has been taken to enhance its attractiveness. No attempt has been made to produce elaborate effects; its banks have been simply grassed over; trees form archways above its course, and flowers here and there brighten it up and add a touch of charm and color, although with but little more of sophistication than nature would employ.

Winding about as it does, it passes under a myriad of bridges, each bridge affording the passerby delightful vistas of fresh, green foliage and quiet waters, a welcome relief from the torrid heat and scorching sun of southern summer days.

I. T. FRARY.



THE SAN ANTONIO RIVER, SAN ANTONIO, TEXAS.  
"Delightful vistas."



THE SAN ANTONIO RIVER, SAN ANTONIO, TEXAS.  
"An attractive little parkway."

**Passing of the Lock Haven Bridge.**

It is always with a feeling as of a personal loss that we note the passing of an old landmark. In a recent number of the Record photographs were shown of the old covered wooden bridge at Lock Haven, Pennsylvania, and gratification was expressed that so fine an example of these rapidly disappearing structures had thus far survived the ravages of fire, flood and "modern improvement."

It is with regret that we learn that the first of these destroying agencies has at last made of it a victim. During the night of January 27th, fire was discovered eating its way through the old dry timbers and in a few hours the picturesque structure was in ruins.

There is but little doubt as to the





man—to heed for a time the call of the "red gods." Amid the environment of half-tamed Nature, he lives his life, not as his primitive fathers lived it, but against the background of a highly developed culture. Under such conditions come thoughts and feelings and developments unshared by his brothers who have remained in the glare of city life. So too, in this return of the craftsmen to first principles, working with the acquaintance of a fully developed art, may

we not expect a really new version of architectural lore?

A score of centuries passed from the building of the Greek temples at Paestum to the flowering of the Renaissance in Italy. The "new" architectural expression has begun its career moderately. The future lies before it, and we have cause to expect very interesting developments from our German brothers if, only, we do not hurry them with a too-swift sword of judgment.

# of CITY

ter



THE "WITTELSBACHER BRÜCKE"—THE NEW BRIDGE OVER THE ISAR.

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nts in Mexico City,



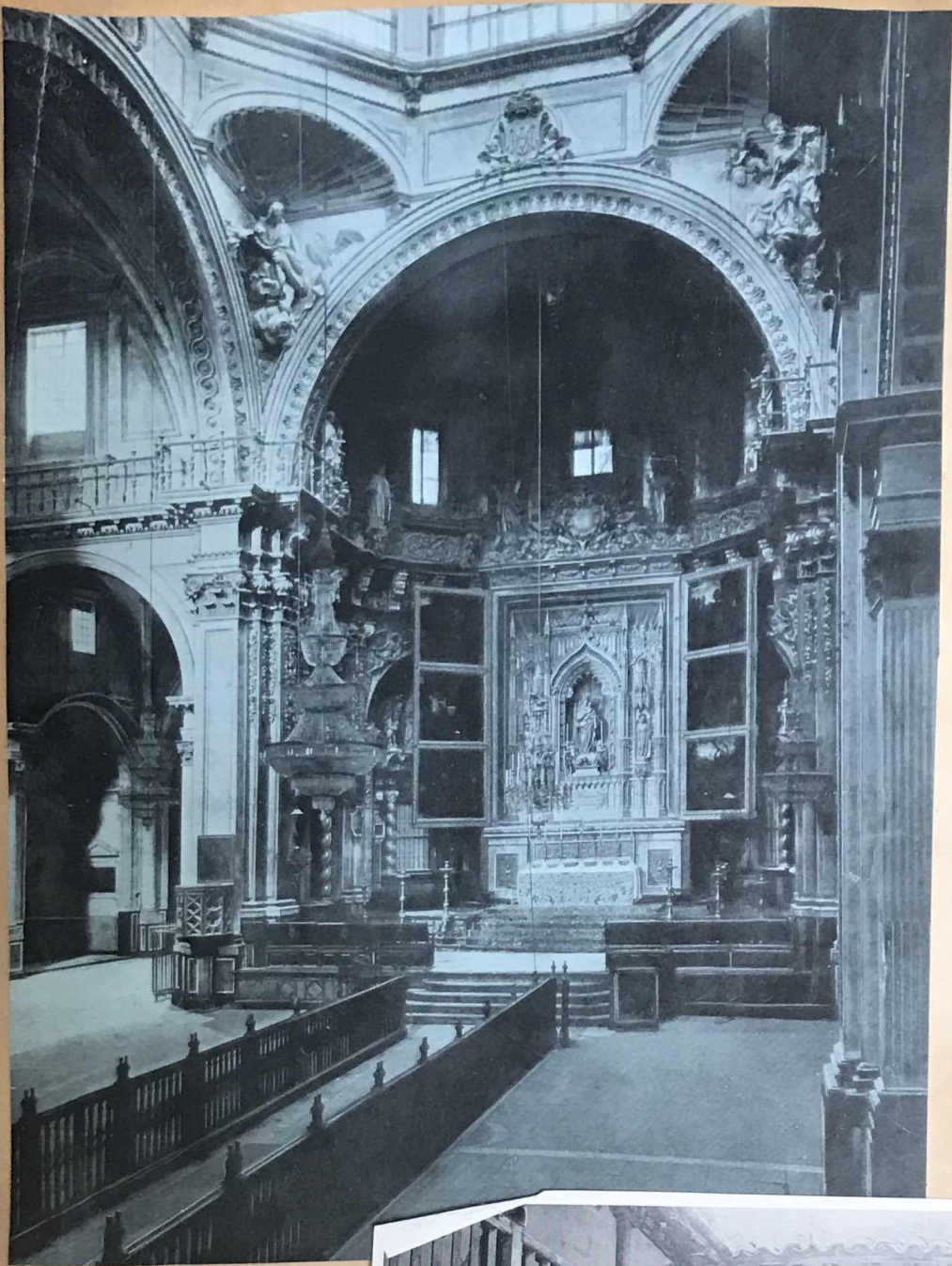
47300

Granada - Un Patio del Albaicín



REPOSICIÓN DE ESTUDIANTES - Puerta prin-  
CUESTA DE SANTA INÉS





The sag in the handrail at the top is less than that of the big girder resting on the brick pier and the balcony has been built up several times. The "stone joints" are painted on stucco. In Toledo





## WINTER IN BERMUDA

Where frost and cold are unknown. The winter temperature ranges between 60° and 70°. Radiant sunshine, revealing wonderful views of turquoise sea, charming islands, tropical flowers, white coral houses and roads. Submarine gardens, and crystal caves. No automobiles, trolleys, railroads or factories.

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THE BERMUDA TRADE DEVELOPMENT BOARD  
141 West 36th Street, New York

*(A Department of the Bermuda Government, which  
has authorized the publication of this advertisement)*







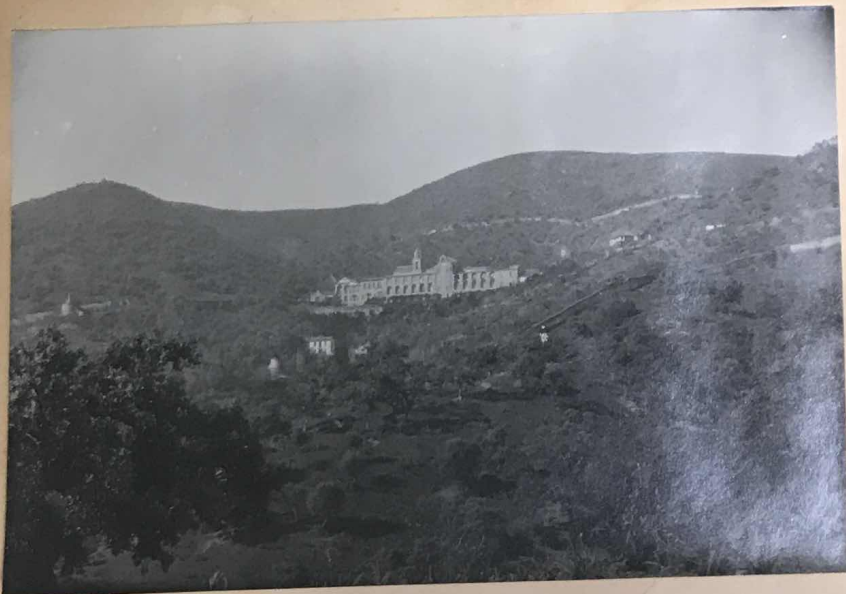
PICTURESQUE

the brick pier and  
stucco. In Toledo









PICTURESQUE M.









Photographs by Casa Lux

THE VILLAGE OF PLENCIA, ON THE ROCKY BISCAY COAST  
The green hills and fascinating outlook over choppy blue waters have attracted many Bilbao people to this village, where they have summer villas.



A TYPICAL BASQUE FARM-HOUSE, WITH A HEAVY TWO-WHEELED CART IN THE FOREGROUND

So tempestuous are the winds along the shores of the Bay of Biscay that few of the peasant houses have chimneys. In their stead round holes to emit smoke are cut in the wall beneath the eaves, as here shown.



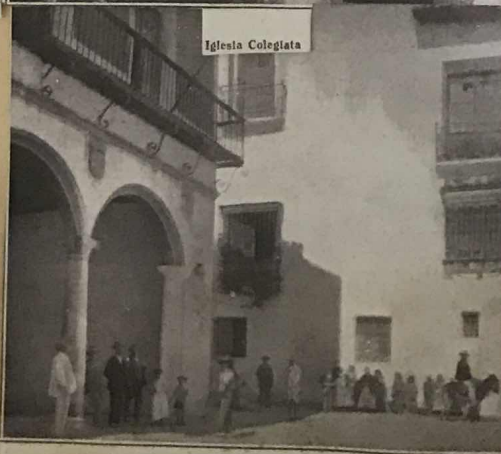
Casa donde están instalados el Pólit y la Carnicería



Iglesia Colegiata



Palacio de Abrantes



Ayuntamiento y dependencia de la Iglesia Colegiata

PICTURESQUE MAP





UN RINCÓN SEGOVIANO



«Calle blanca», cuadro de Joaquín Roca



«Luz de crepúsculo», paisaje de I. Morales Alarcón

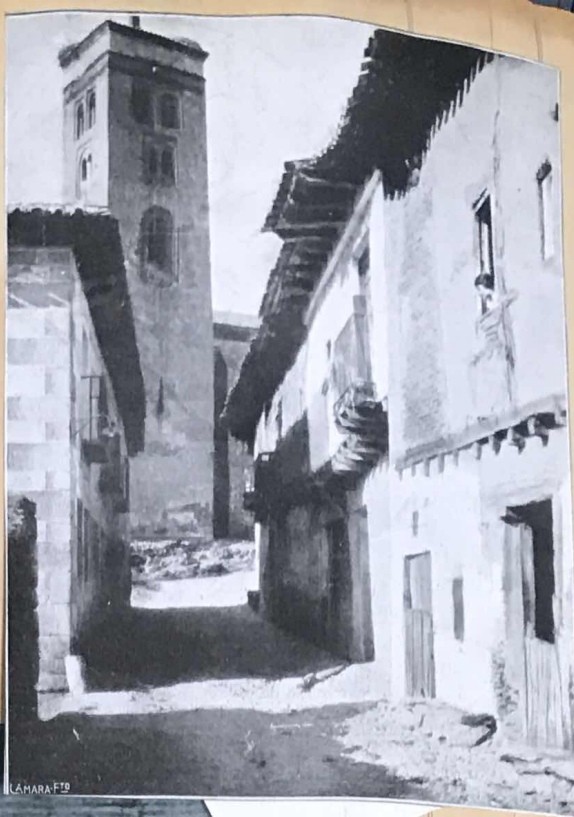


«Tristitia rerum», cuadro de R. Po. nado Vallejo

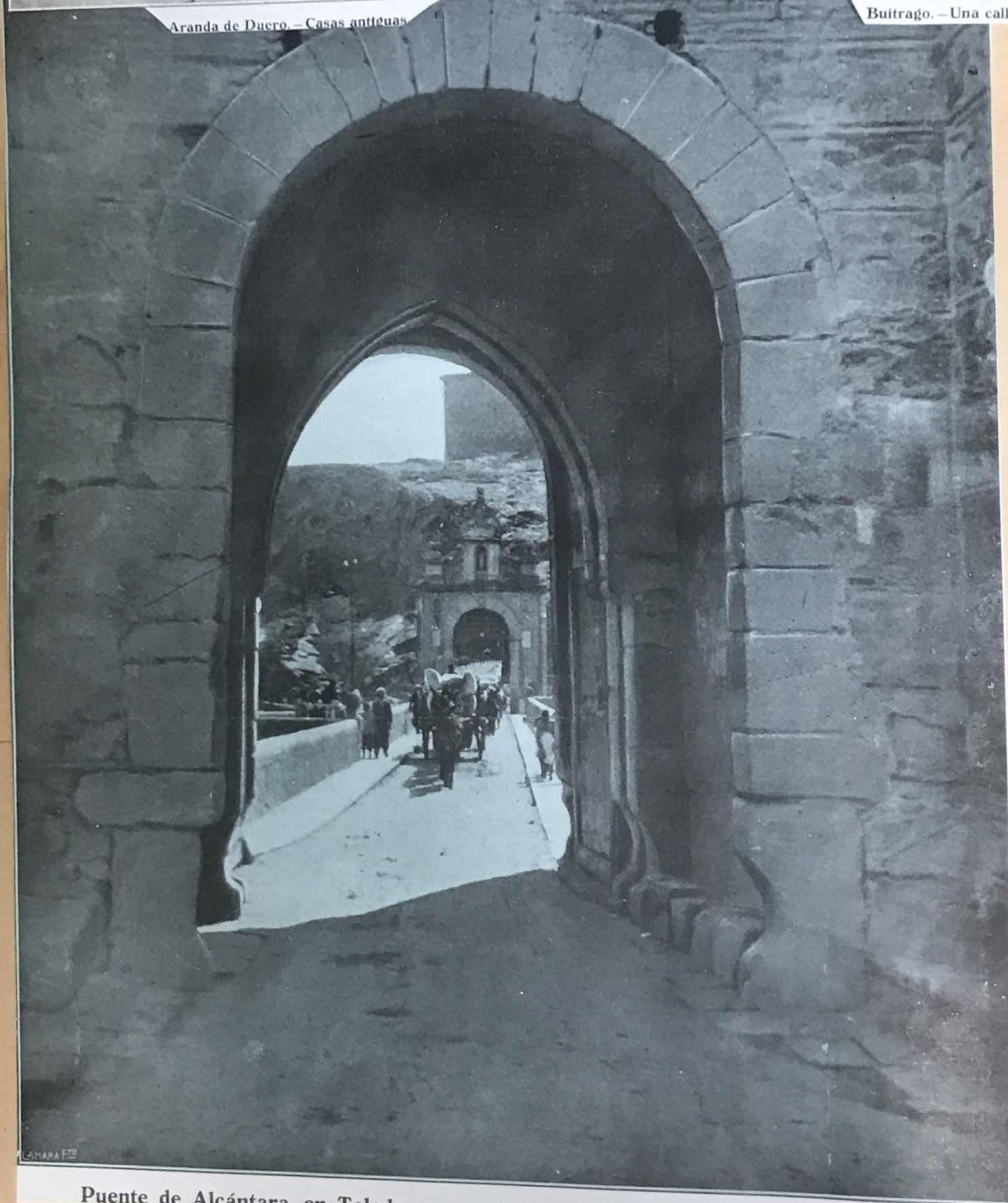




Aranda de Duero. — Casas antiguas

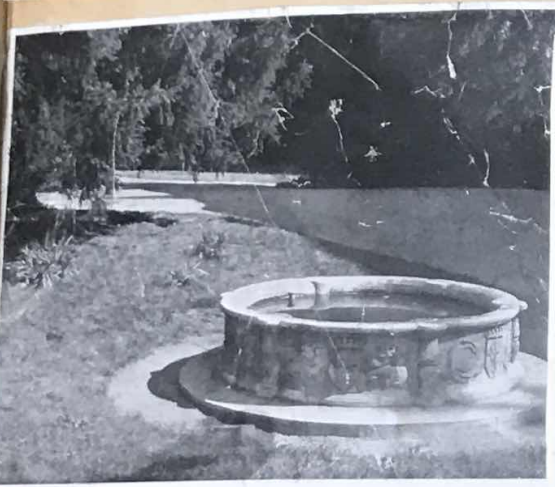


Buitrago. — Una calle

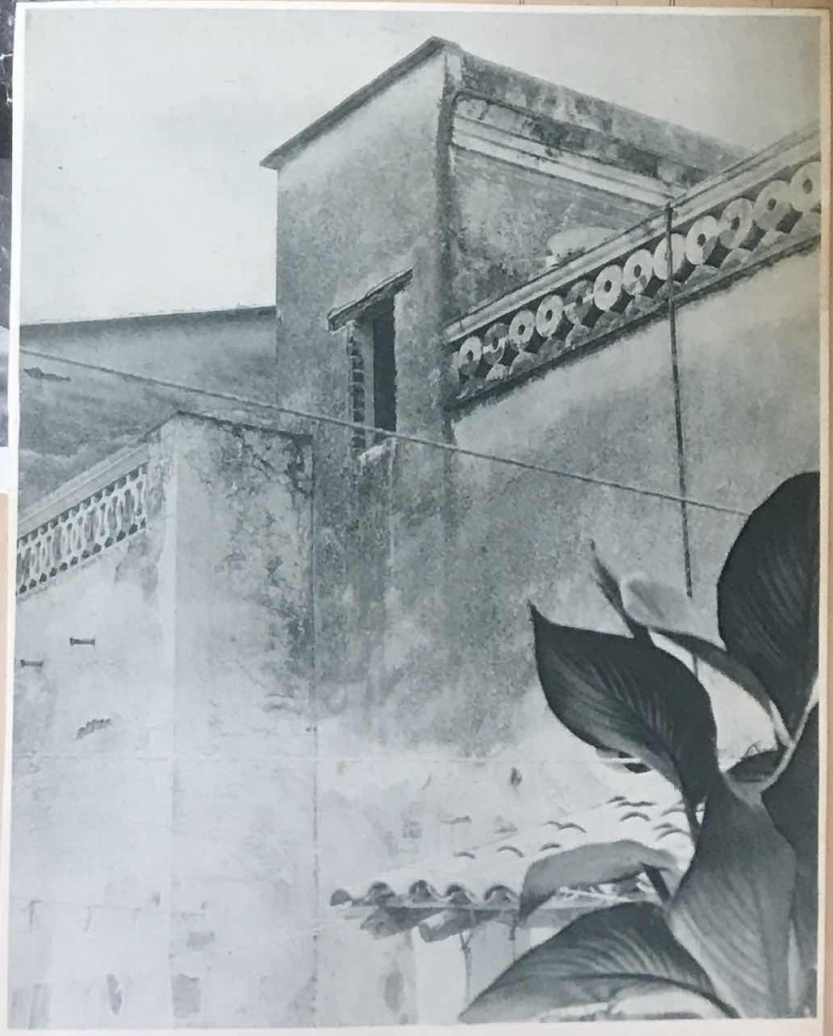


Puente de Alcántara, en Toledo, y una de las más antiguas puertas de la ciudad





A BEAUTIFUL OLD FOUNTAIN.



House at Cuernavaca



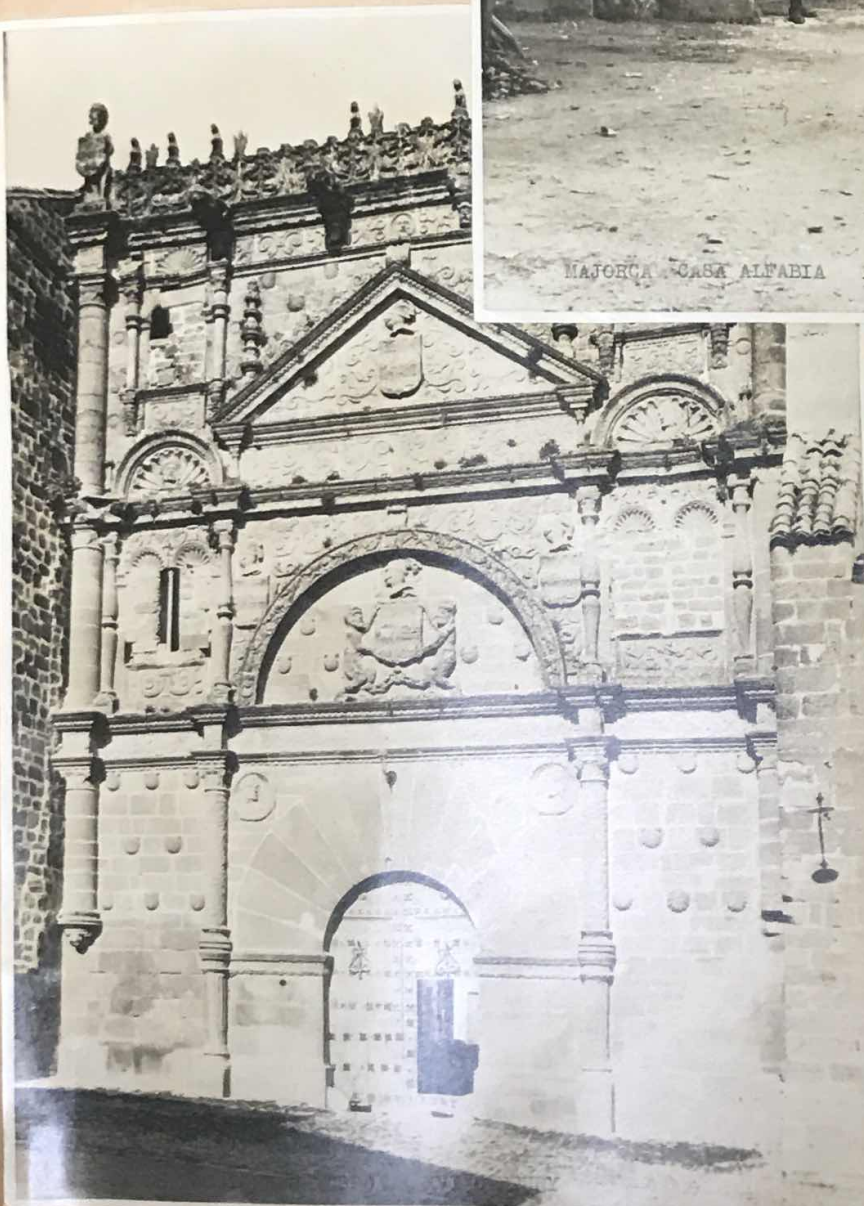


MAJORICA CASA ALFANIA XVI CENTUARY



MONTES DE CORBON XVI CENTUARY









PICTURESQUE MATANZAS

CHIDAVA XVII CENTURY





THE GARDEN AT RONDA

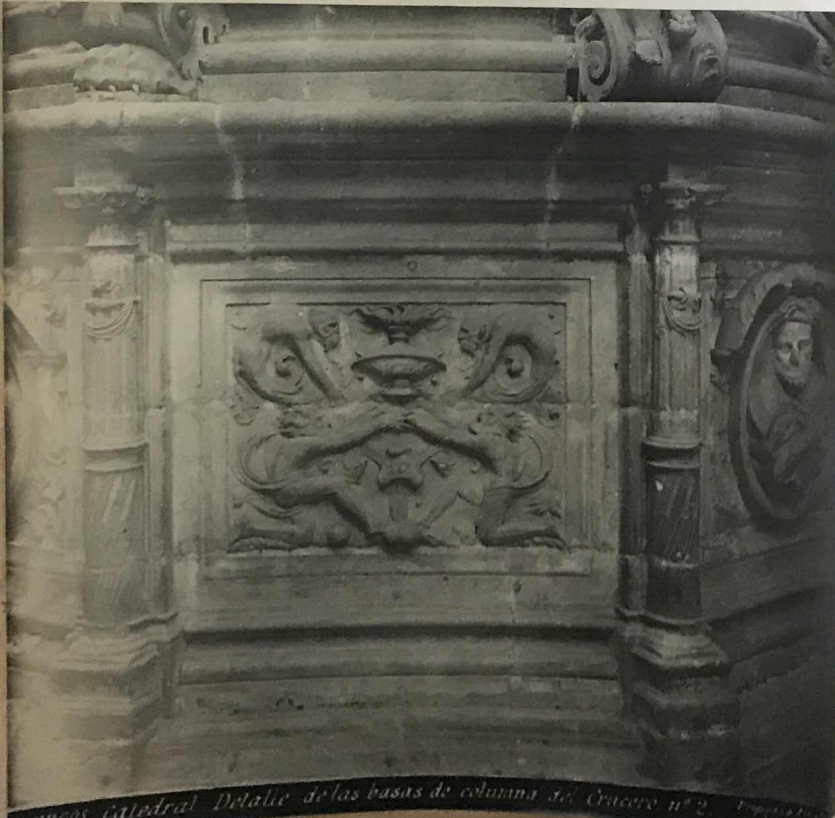


COMITELAS LATE SEPTEMBER





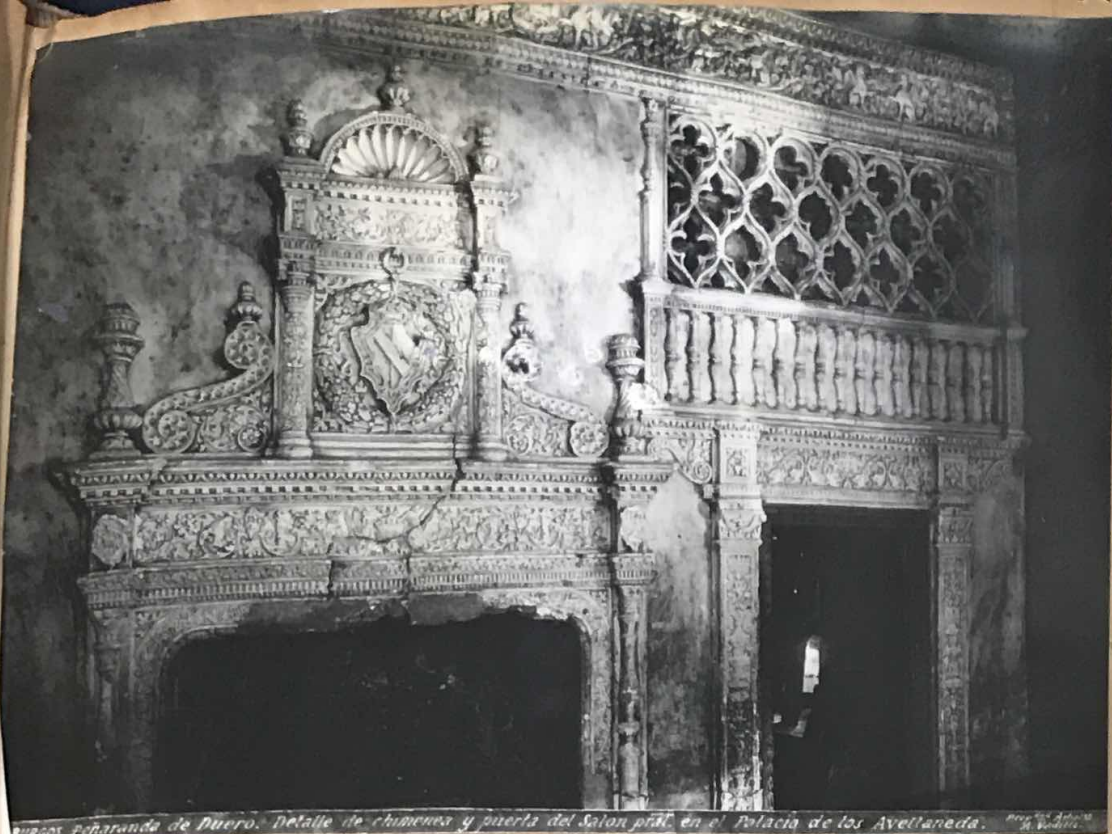
Edificio Matanzas XVII Siglo.



Detalle de las bases de columna del Crucero nº 2.

PICTURESQUE MATANZAS





Barros Peharanda de Puerto. Detalle de chimenea y puerta del Salon priv. en el Palacio de los Avellaneda. *progr. del Intero. de la Nación*



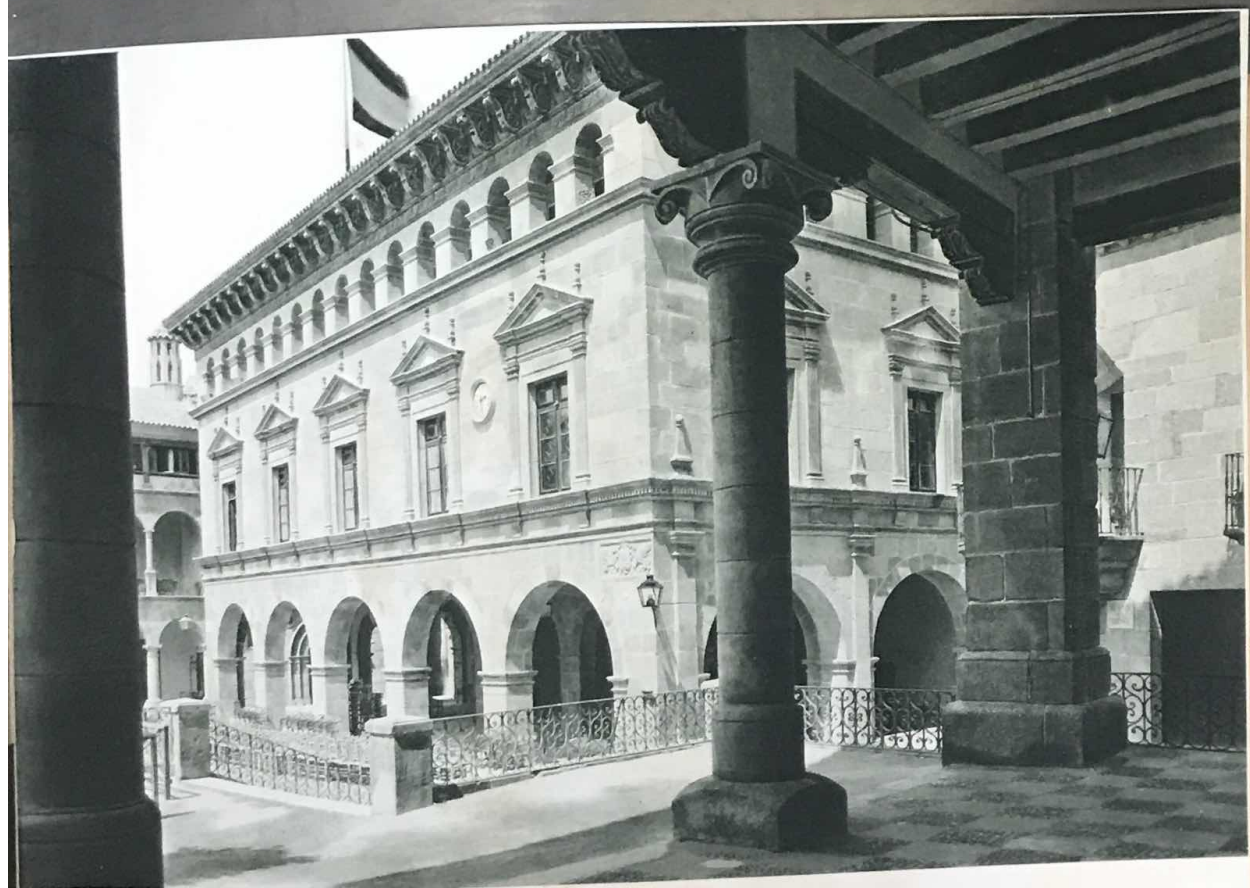
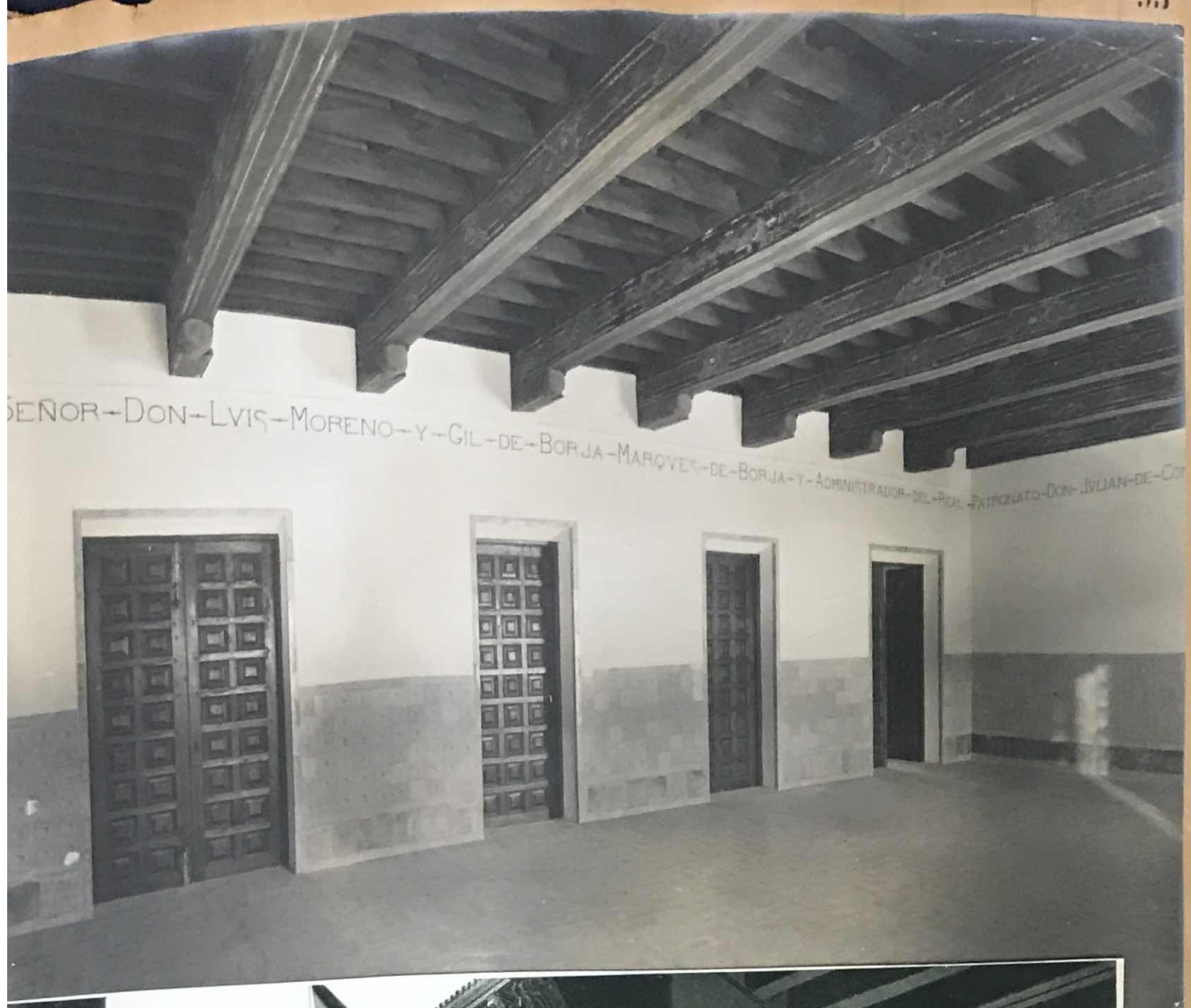
1580 XVI CENTURY HOUSE





N.º 133. Córdoba. Casa palacio del Marqués de la Encomienda.





Casa Ayuntamiento

Mairie

Town Hall

Rathaus









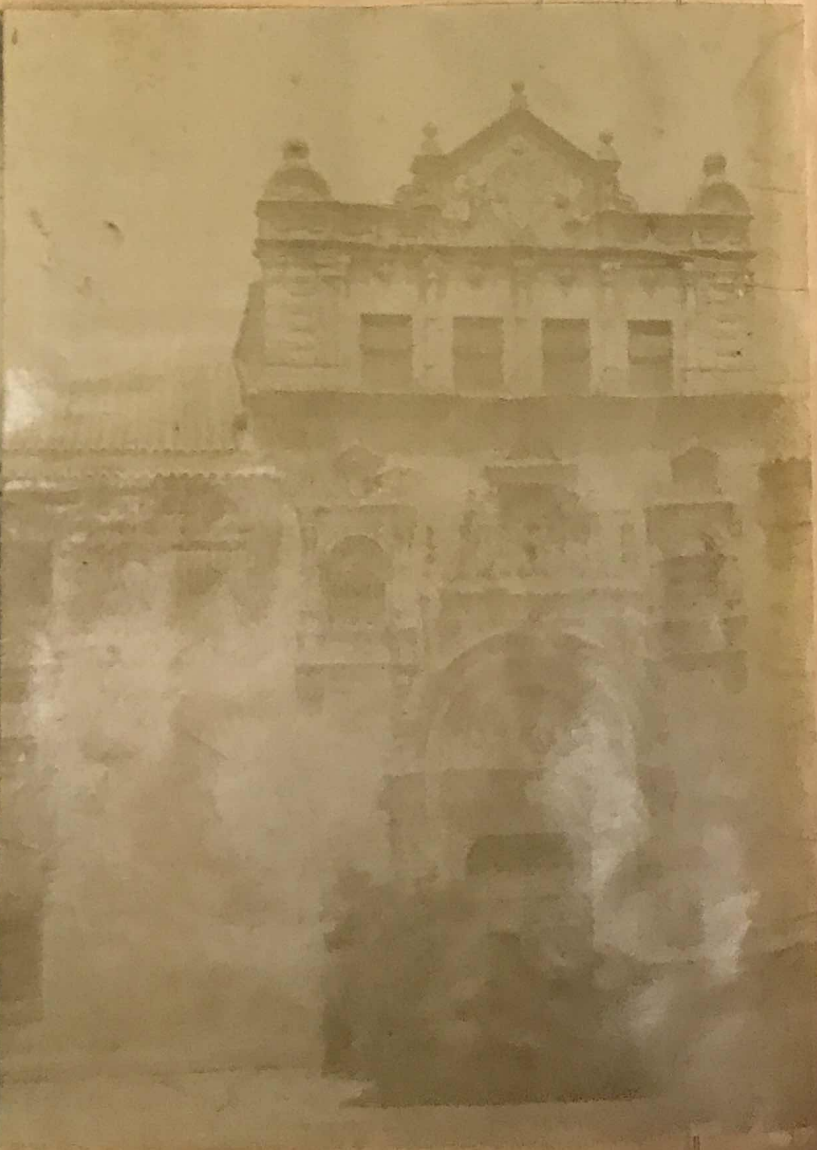
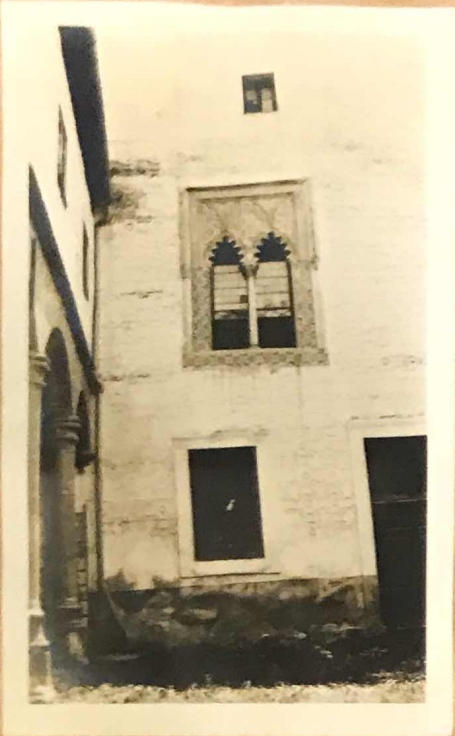










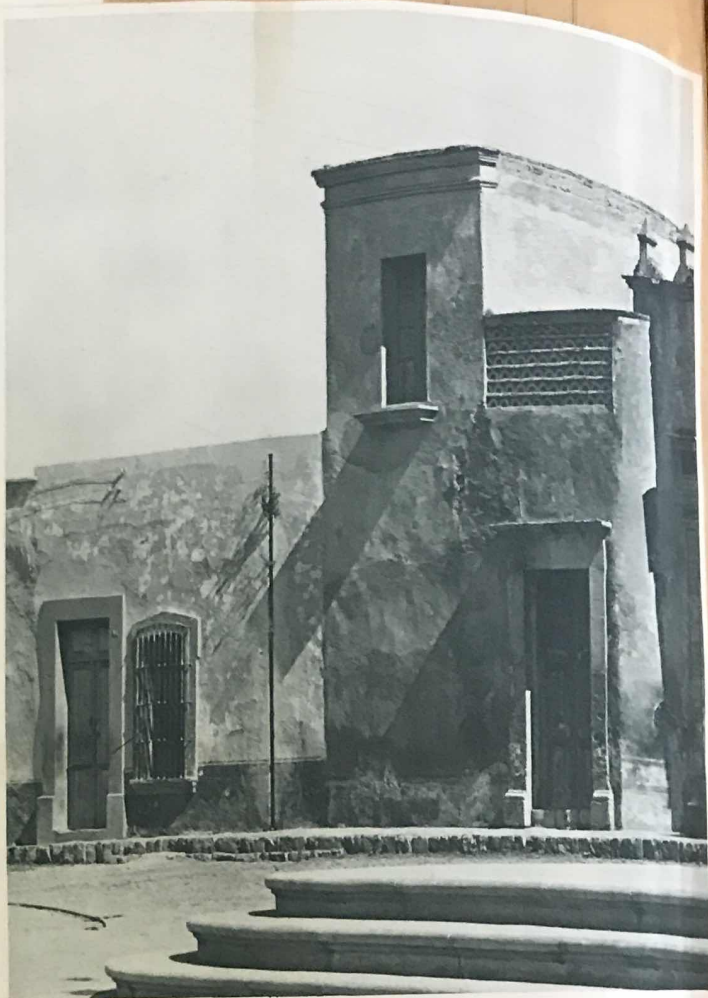


Burgos. Catedral. Puerta de la Pellejería. *La impresión de 1905*

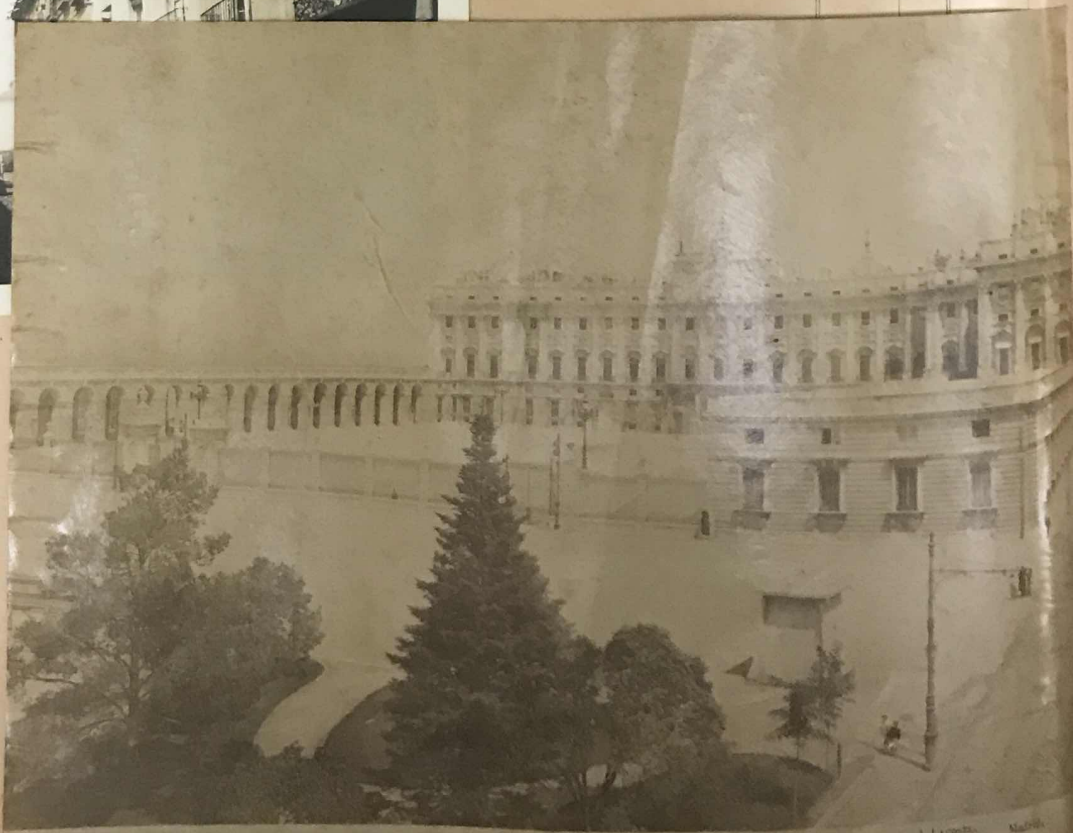








House at Querétaro



MADRID.—22—Vista general del Real Palacio.

J. Lacort.  
(Sucesor de LACORT) Madrid

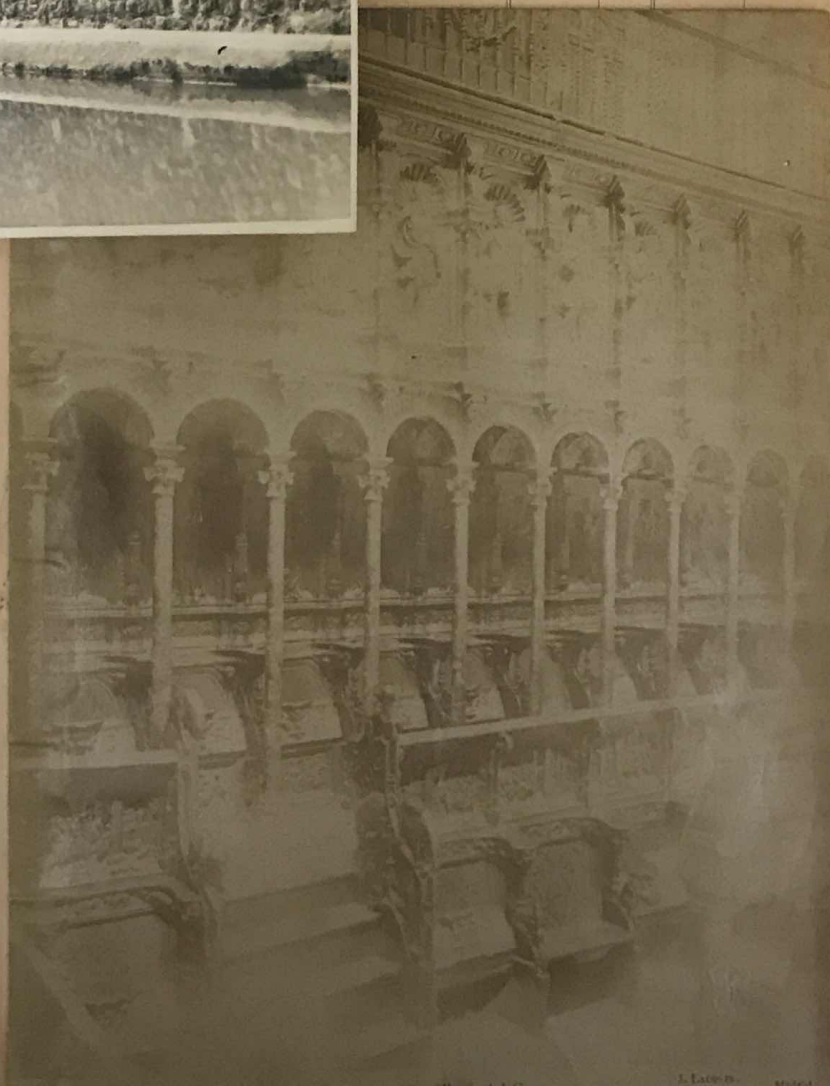












TOLEDO—Núm. 41—Catedral—Detalle de la sillería del Coro.

J. LACOMBE  
(DIRECCIÓN DE LA OBRA) Madrid.





Plaza Mayor (Temple)

Place Principale (Kiosque)

Main Square (Bandstand)

Hauptplatz (Kiosk)





X



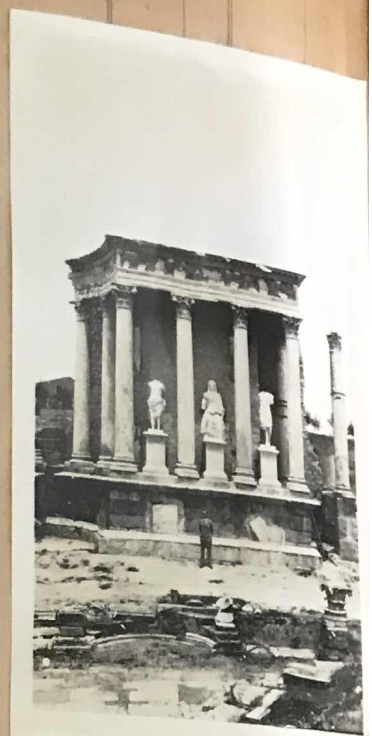
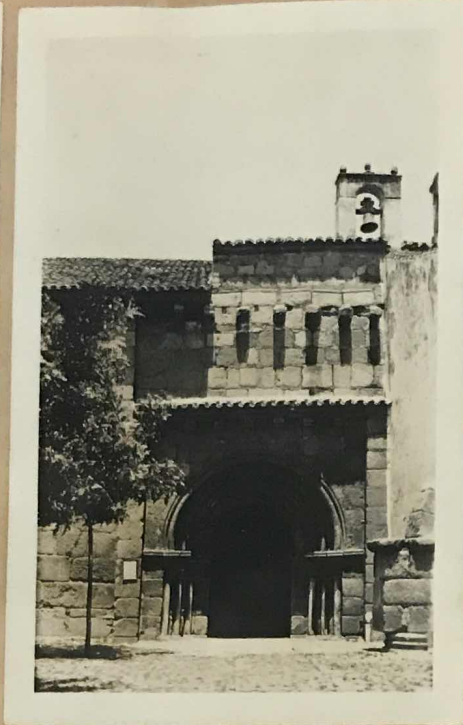
Plaza Mayor

Place Principale

Main Square

Hauptplatz





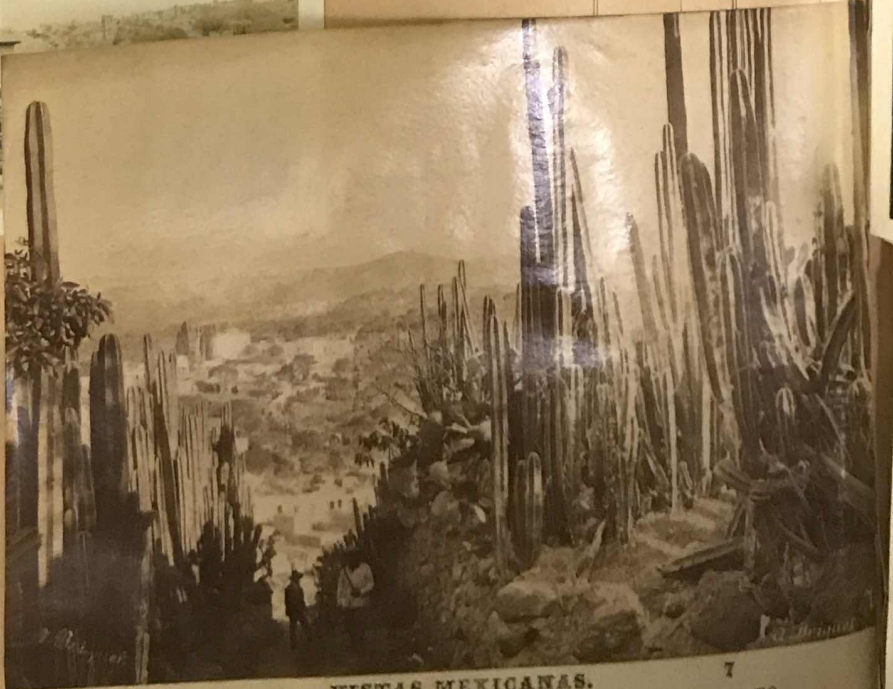
MEXICO, C. PELLANDINI, EDEITEUR, MEXICO

CASTILLO DE CHAPULTEPEC — CASTLE OF CHAPULTEPEC







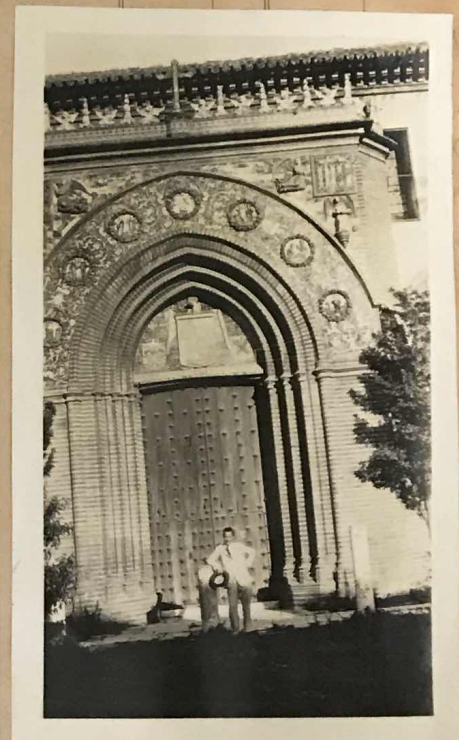
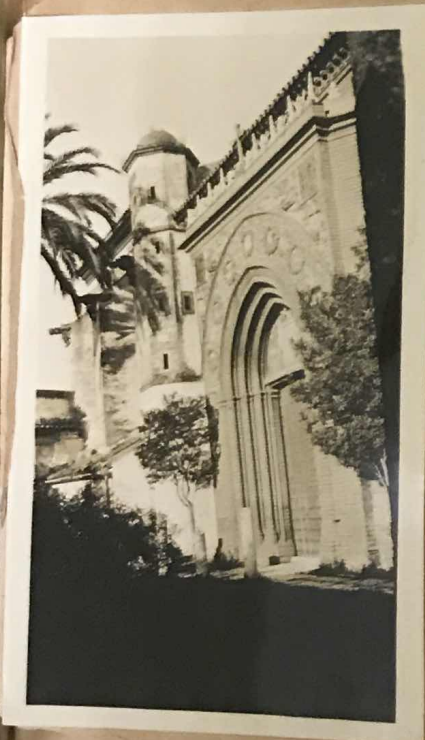


GUANAJUATO  
VISTA PANORAMICA

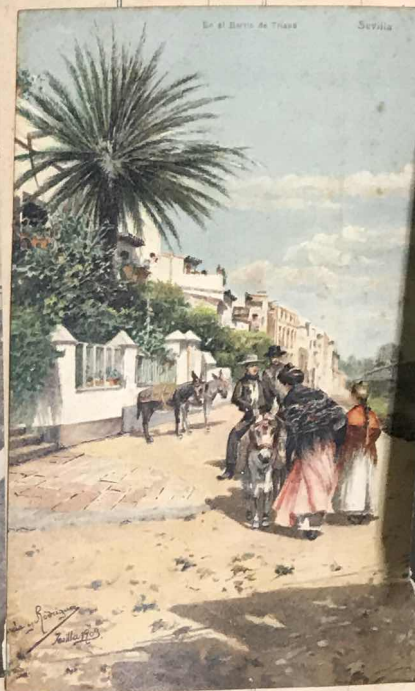
VISTAS, MEXICANAS.

7  
GUANAJUATO  
PANORAMIC VIEW.













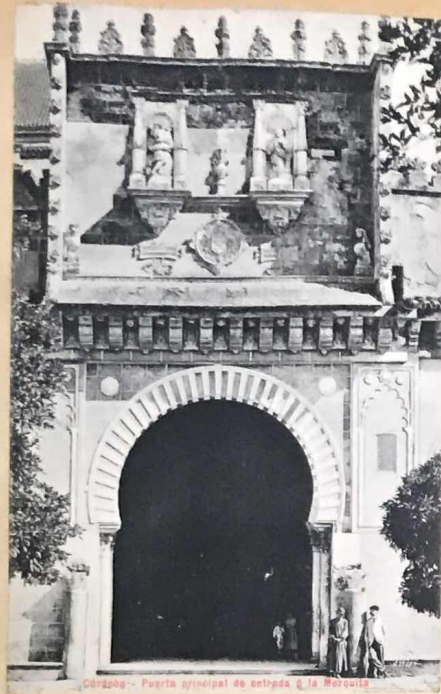
TOLEDO. 91 — Puerta del Puente de San Martín







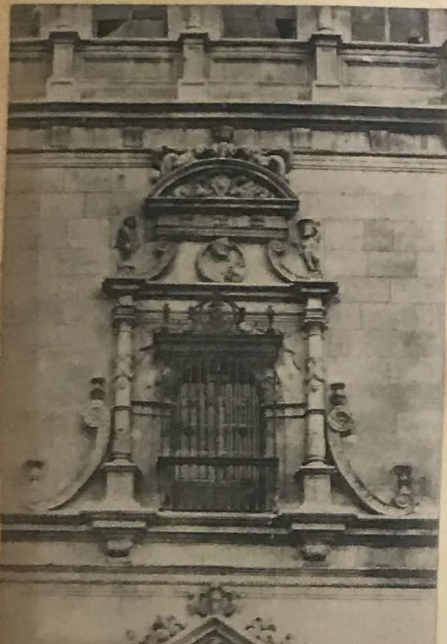
SEGOVIA  
TORRE DE SAN MARTÍN



Segovia.—Puerta principal de entrada a la Morcueta.



2 Colección Artística.—Cuerpo central de la fachada.



3 Colección Artística.—Ventana de San Pedro.



4 Colección Artística.—Ventana de San Jerónimo.



5 Colección Artística.—Intercolumnio visto de frente.



6 Colección Artística.—Estatua del Cardenal Cisneros-Villanueva.



ALCALÁ DE HENARES  
Iglesia Magistral





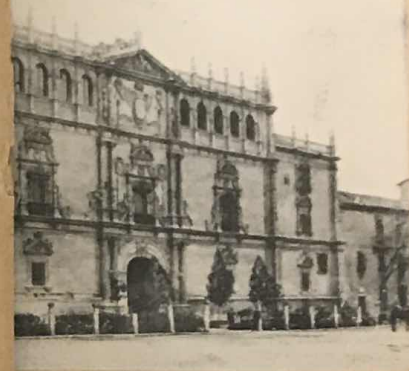
9. ALCALA DE HENARES - Archivo General Central  
Salón de Concilios



Alcalá de Henares. - E. Plas. - Capilla.



...res. - Fachada principal de la Universidad de Cuenca



SEGOVIA: Puerta de San Andrés.



SEGOVIA: EL PARRAL, SEPÚLCRO DEL MARQUÉS DE VILLENA  
Cliché J. Dague.



SEGOVIA: GATROIN.



PARRAL

Cliché J. Dague



SEGOVIA: SOBREPuerta del patio de Enrique IV.  
Cliché J. Dague

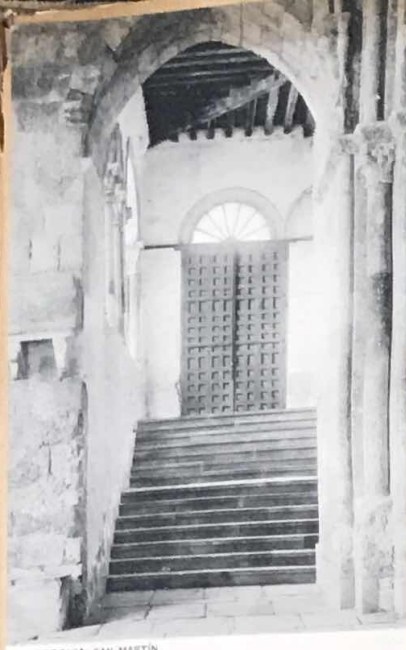




Capilla - Friso artístico lateral derecho







SEGOVIA: SAN MARTÍN



15. AL CALA DE HENARES - Pila en que fue bautizado Cervantes, que se conserva en la Capilla del Oidor de la parroquia de Santa María la Mayor



SALAMANCA - Palacio de Santiago



28. AVILA - Portada de la Real Academia de Administradores Buitos



A. G. A. 516 Angoulême - Cathédrale St Pierre - Romano-Byzantine XII siècle (mon. hist. classe) - Façade



SEGOVIA: PALACIO DEL CONDE DE ALPUENTE



Córdoba - Antigua torre árabe hoy Iglesia de San Nicolás de la Villa



SEGOVIA: SAN ANTONIO EL REAL. PUERTA DE LA IGLESIA



SEGOVIA: SOBREPuerta del PATIO DE ENRIQUE IV. Cated. J. Diego



SEGOVIA: PUERTA DE SAN ANDRÉS



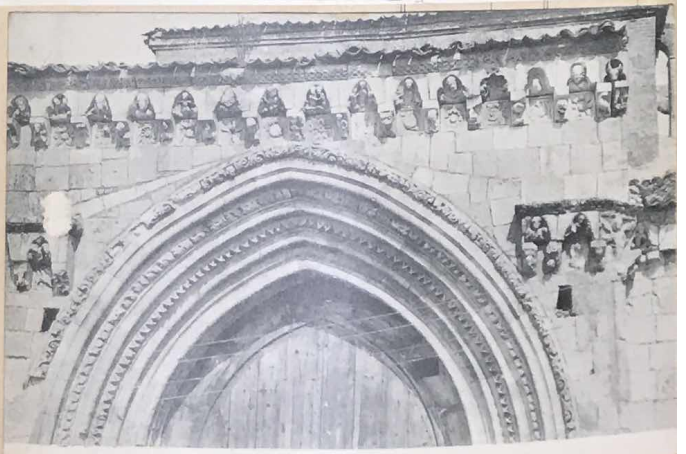
SEGOVIA: EL ACUEDUCTO, DETALLE.



SEGOVIA  
ÁBSIDE DE SAN NICOLÁS

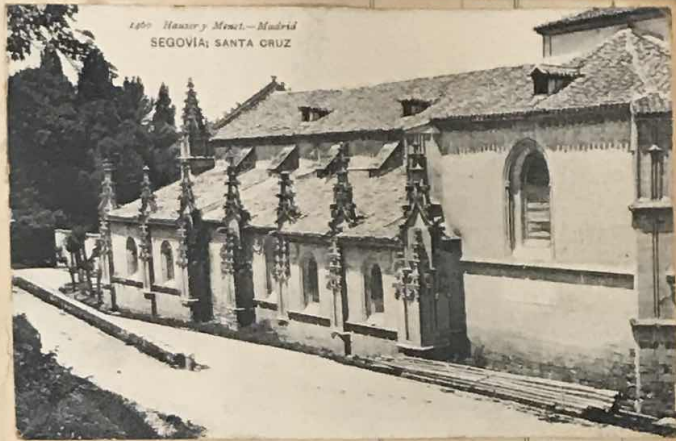


SEGOVIA  
SAN PEDRO DE LOS PICOS



SEGOVIA: SAN JUAN DE LOS CABALLEROS, PORTADA





Pulvis - Capella degli Scrovegni all' Arena  
Il Sommo Sacerdote riceve la vergine nel tempio (Giotto)



Piazza del Pulvis, en Córdoba, aguafuerte de José Pedro Gil



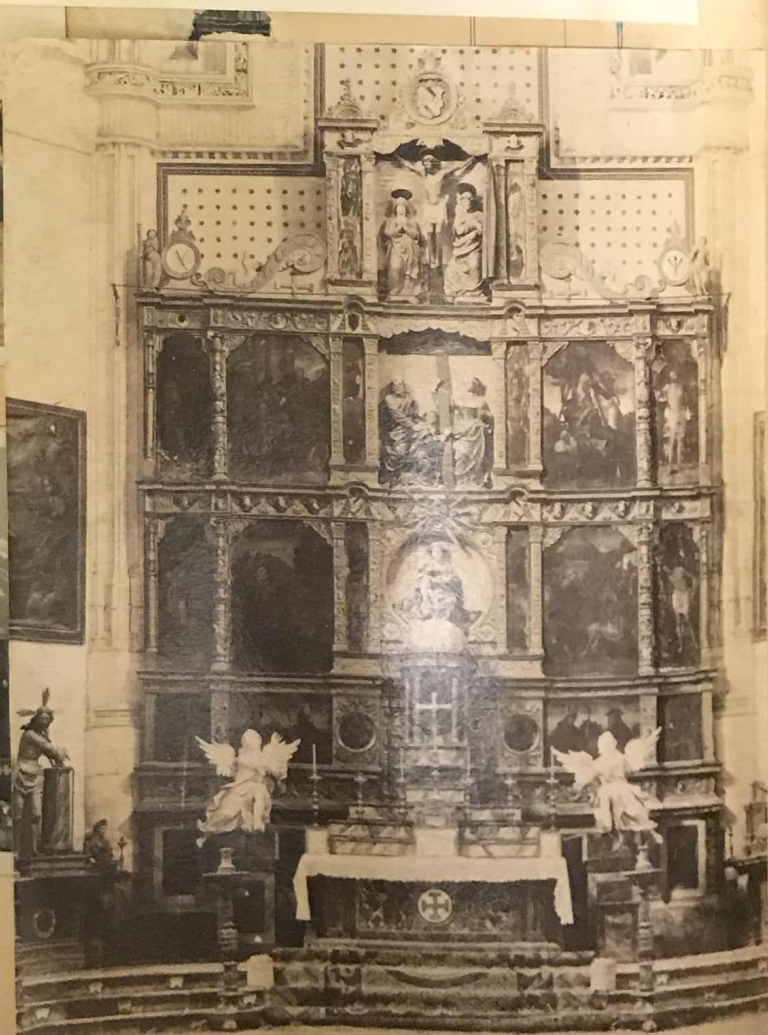


*Plaza Mayor*

*Place Principale*

*Main Square*

*Hauptplatz*







Plaza Mayor

Place Principale

Main Square

Hauptplatz



Plazuela de la Iglesia

Place de l'Eglise

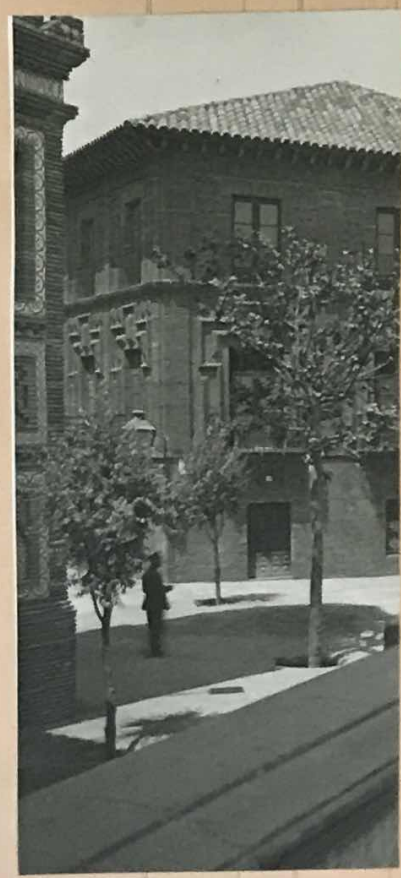
Church Square

Kirchplatz







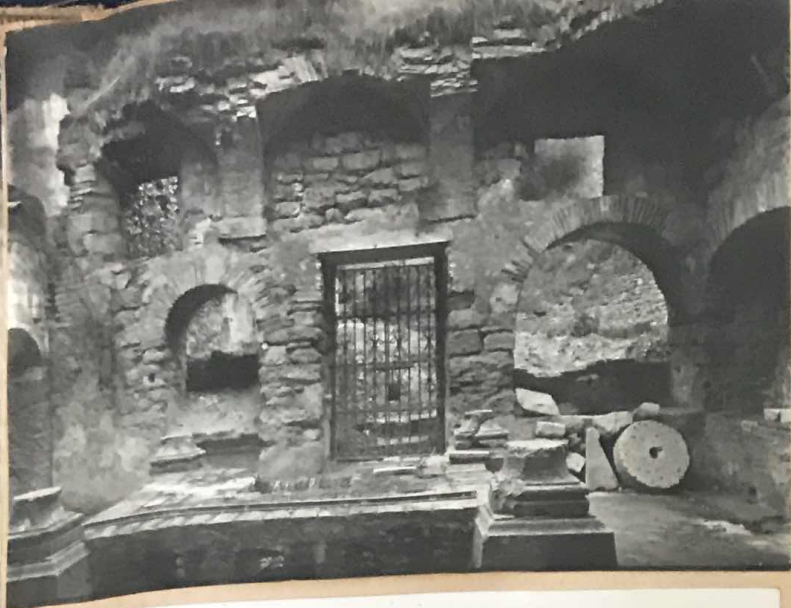






PICTURESCUE MATANZ

















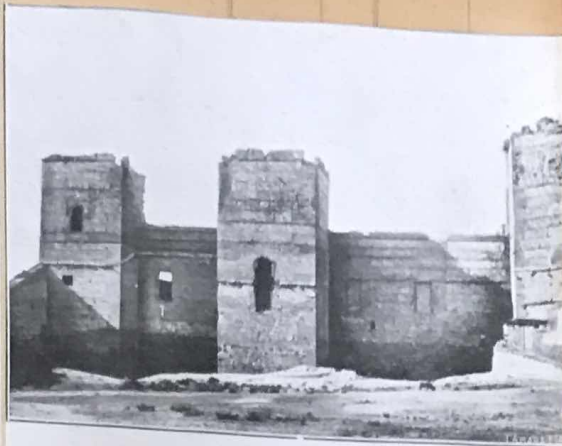
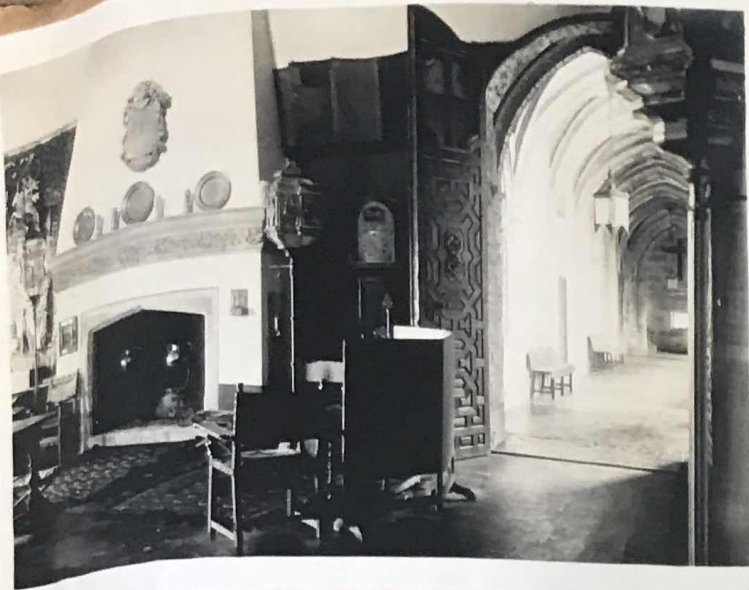
GRANITE GRANARY—XVIII CENTURY—WHICH FRONTS THE MAIN STREET OF PONTEVEDRA, GALECIA



TYPICAL SPANISH VIEW





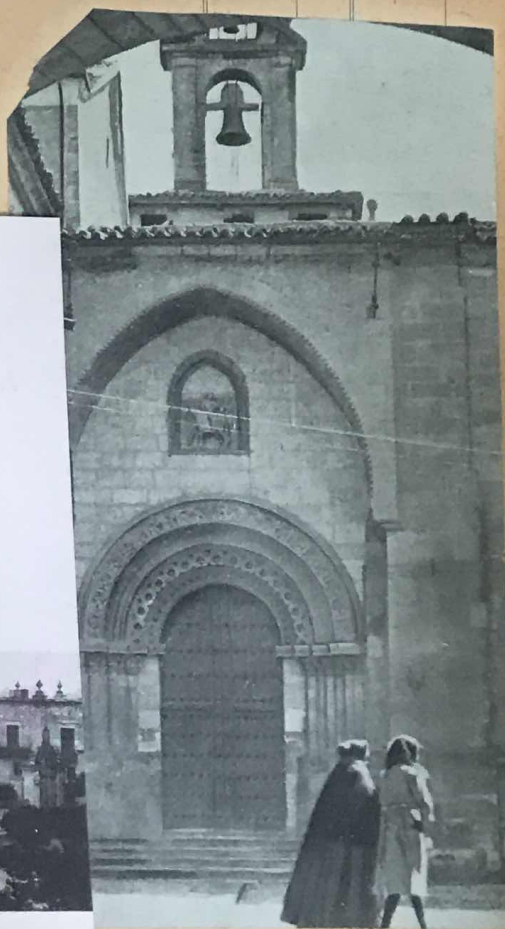


Buitrago. — El castillo

FOTS. TORRES BALBAS



THE RUINS OF THE ROYAL CISTERCIAN MONASTERY OF POBLET, FROM WITHIN THE OUTER WALLS.



Mexican Architecture, rich with its influence of Primitive and Spanish precedent, affords an inspiration that is free of well known European tradition.



AN EARLY  
AMERICAN  
ARCTIC  
EXPLORER  
HONORED  
IN HAVANA

Here we see the unveiling ceremony in connection with a memorial tablet to Dr. Eliaba Kent Kane, the famous Arctic explorer of a generation ago. Dr. Kane died in Havana, in the house shown in the picture. The ceremonies were conducted by a visiting delegation of Masons, of which order Dr. Kane was a member. Editorial comment will be found elsewhere.

Kane Lodge  
A. F. & M.  
Newark, N. J.



18 x 24. N.º 131 Toledo

Una calle

Linares



NO RAIN had fallen for seven months, yet throughout Spain, in even the most squalid locations, were found window ledges and balconies lined with flower pots. This street scene in Granada is typical of the streets in Toledo and Seville, where Moorish and Renaissance architecture has been logically combined.





*San Juan de Dios  
Antigua San Antonio  
1704 (mission)*



CHURCH OF THE MISSION SAN JOSÉ DE AGUAYO, SAN ANTONIO, TEXAS  
Founded in 1720

Constructed entirely of stone, the walls were afterwards surfaced in stucco and brilliantly colored by the application of paint, traces of which still remain. These early missions were almost invariably executed in brilliant polychrome, usually in a form of sgraffito, the entire structures blazing with color from the ground level to topmost pinnacles of the towers. The superbly carved main portal of this building was executed in a soft variety of native stone of very pale buff shade.



Casa típica de Sobrarbe



## LA PINTURA CLÁSICA



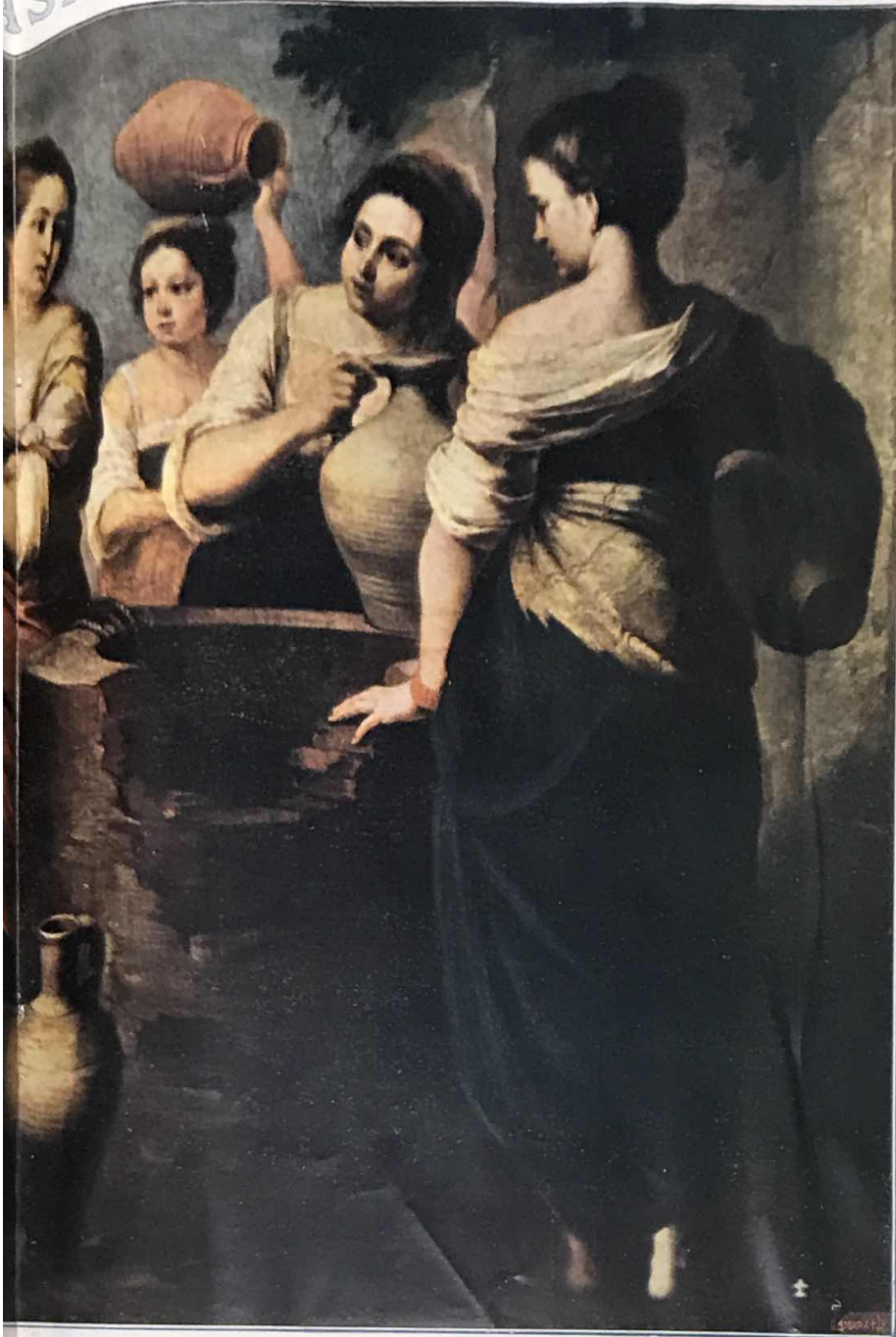
REBECA Y

Cuadro original de Bartolomé Esteban Murillo



100

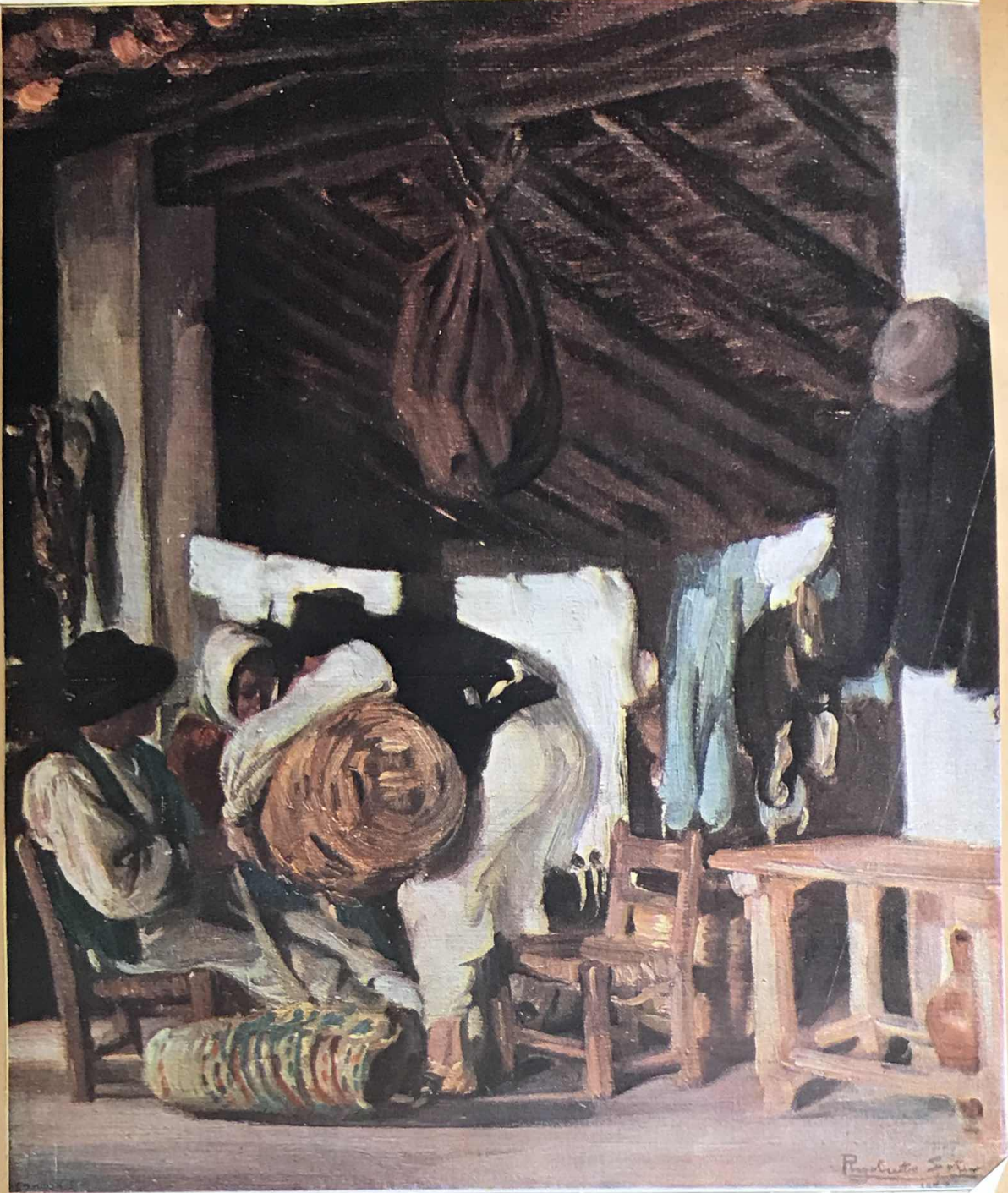
# MÚSICA ESPAÑOLA



ELEAZAR

que se conserva en el Museo del Prado





HACIENDO CAPAZOS, cuadro de Rigoberto Soler





LA AMANTE DE LOS PÁJAROS, cuadro original de Salvador Tuset

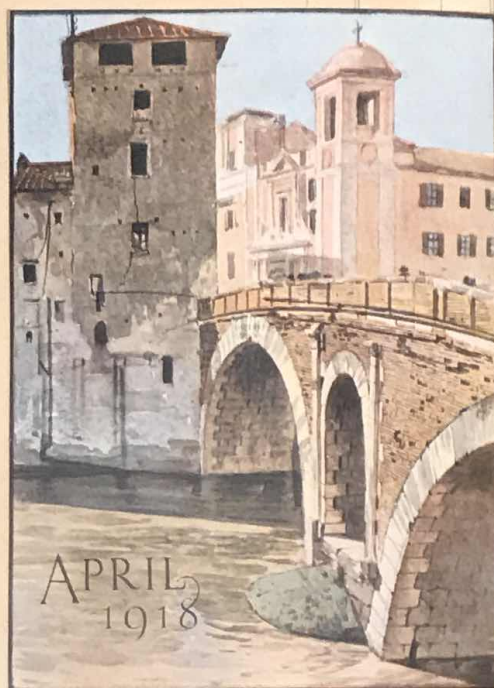




OLD HOUSES ON THE PLAZA, SEGOVIA



ALTAR IN THE CATHEDRAL, GRANADA







THE CITY HALL—ELCHE (ALICANTE)



Harn.—Doorway of a casa particular.



Harn.—Bella portada de la Iglesia de Santo Tomás



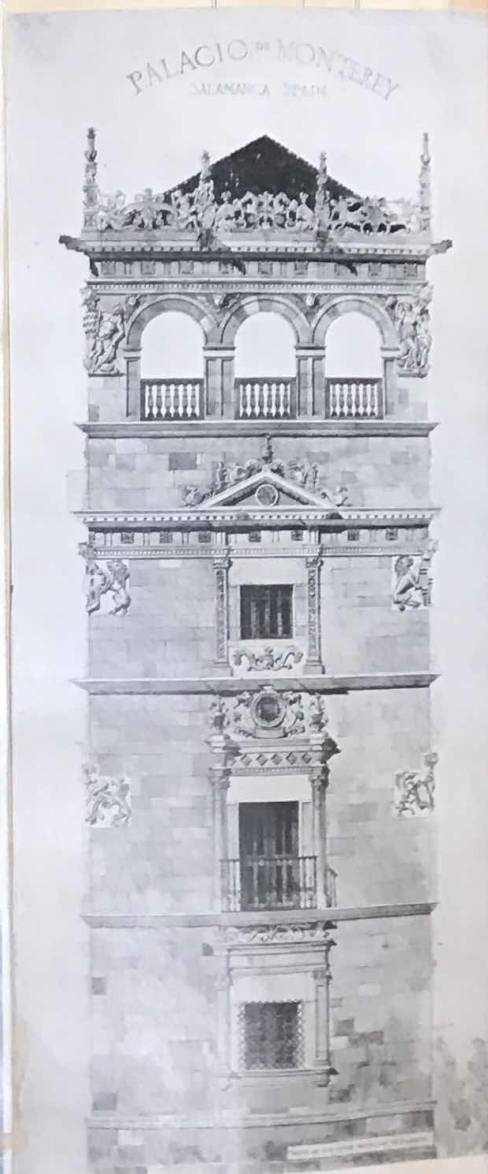
The Architectural Forum

ANOTHER VIEW OF FARMYARD, NEAR BAHAS, FRANCE





OLD CITY GATE, CORDOBA



FROM A DRAWING BY JOSEPH M'GINNIS





TYPES OF OLD BUILDINGS, SALAMANCA, SPAIN



THE FLOUNDER TOWN  
MILL AT LES TRAVERS, NEAR NICE



A picturesque corner









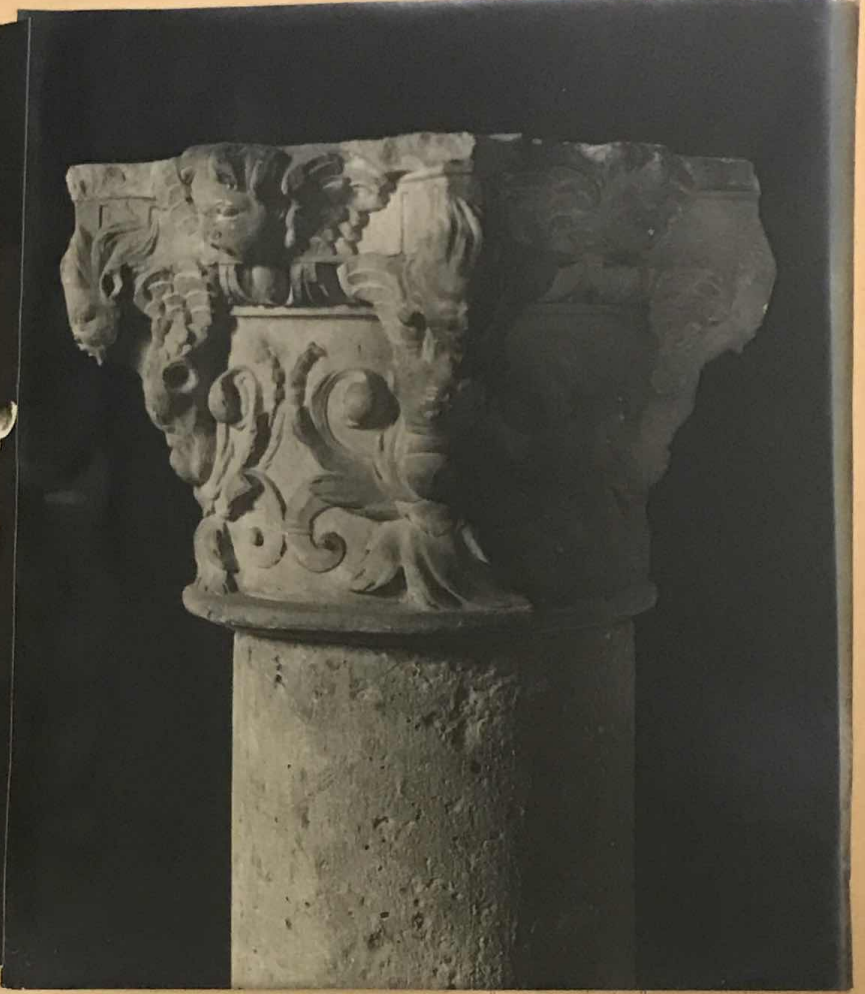
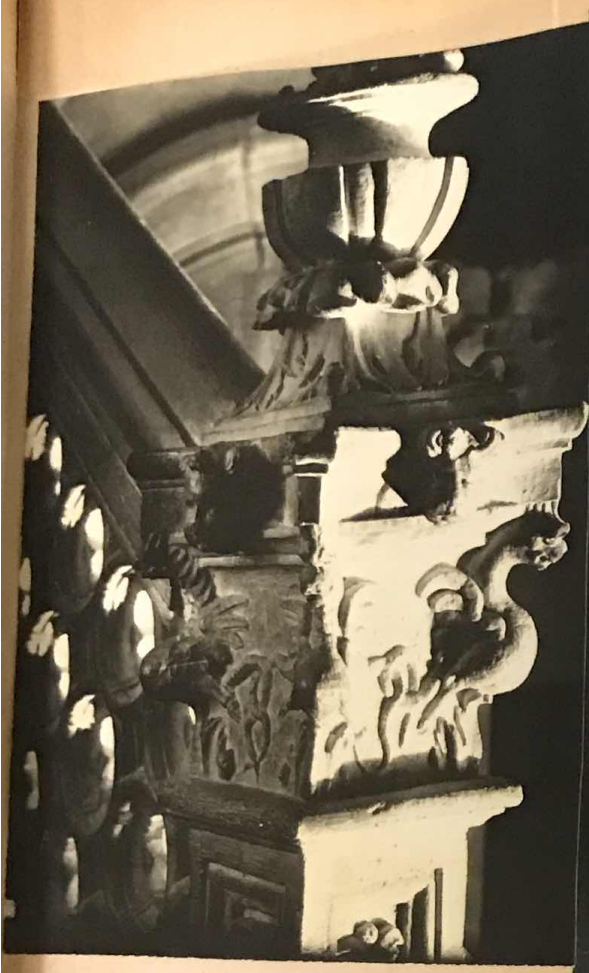


Stone Ventolator

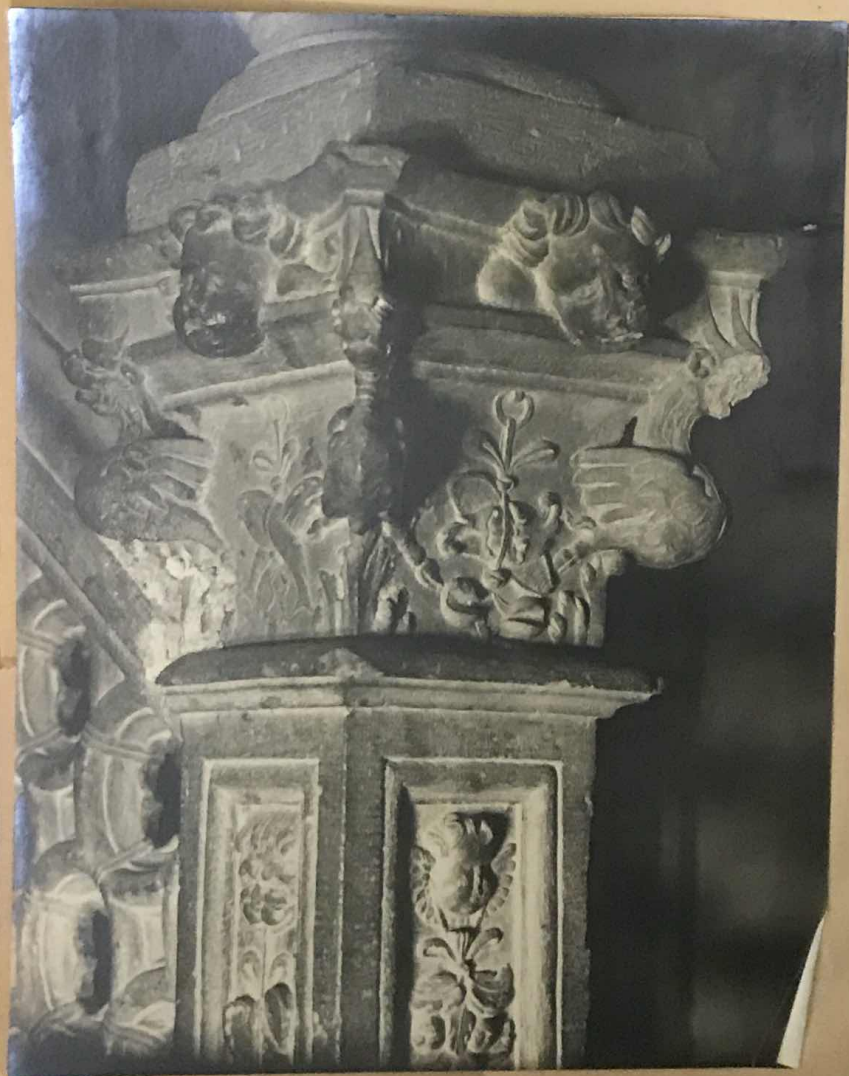




















Sepulcro de los Reyes Católicos en la Capilla Real de la Catedral de Granada



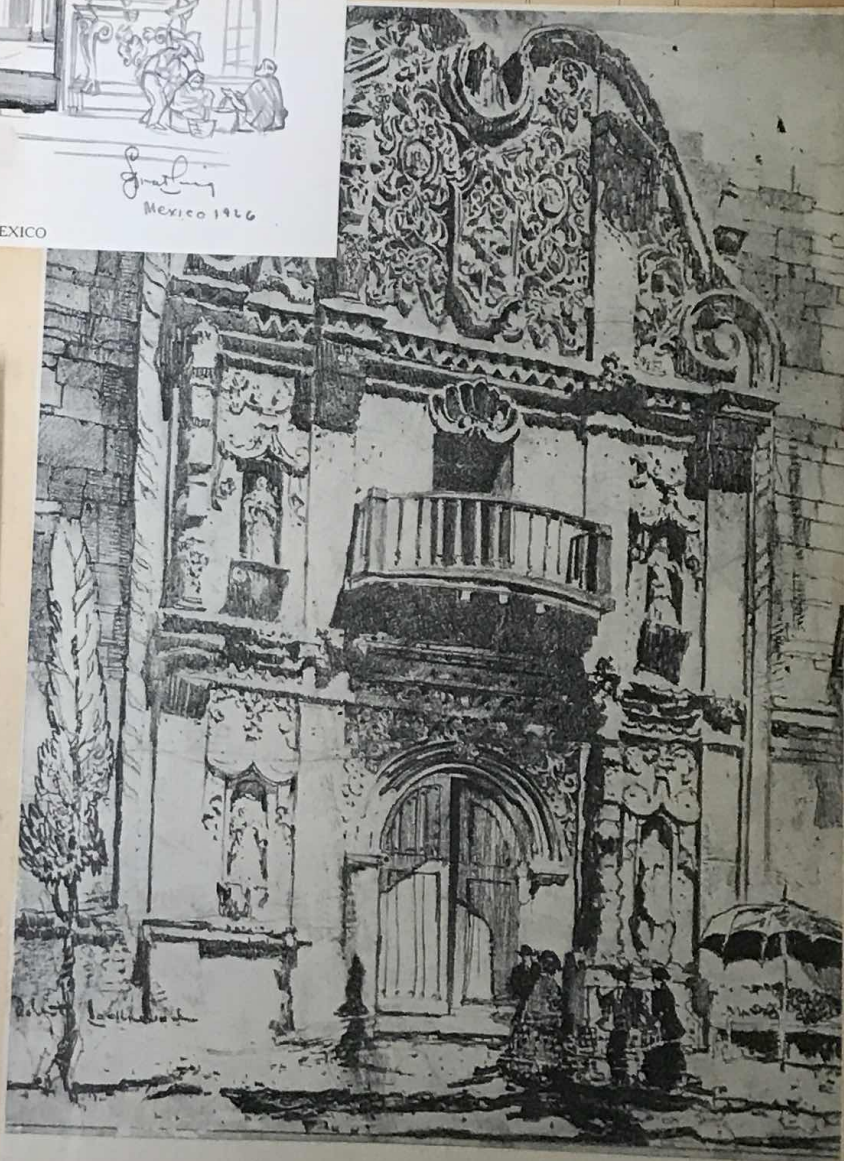
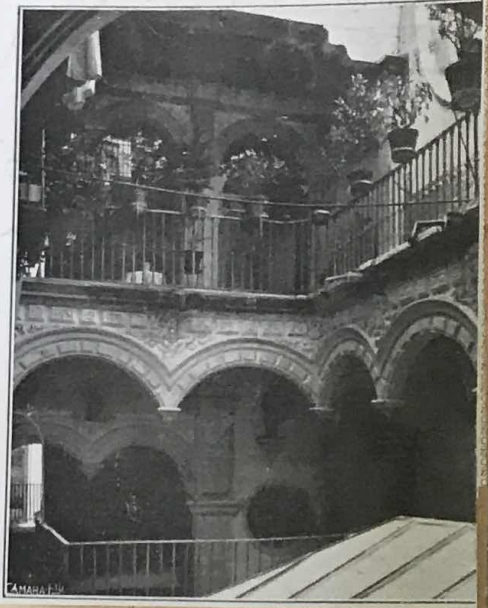
Grande Vierge en bois polychrome et or du seizième siècle. Spanish Art Gallery, à Londres.







HOUSE OF ALTAMARINO, MEXICO

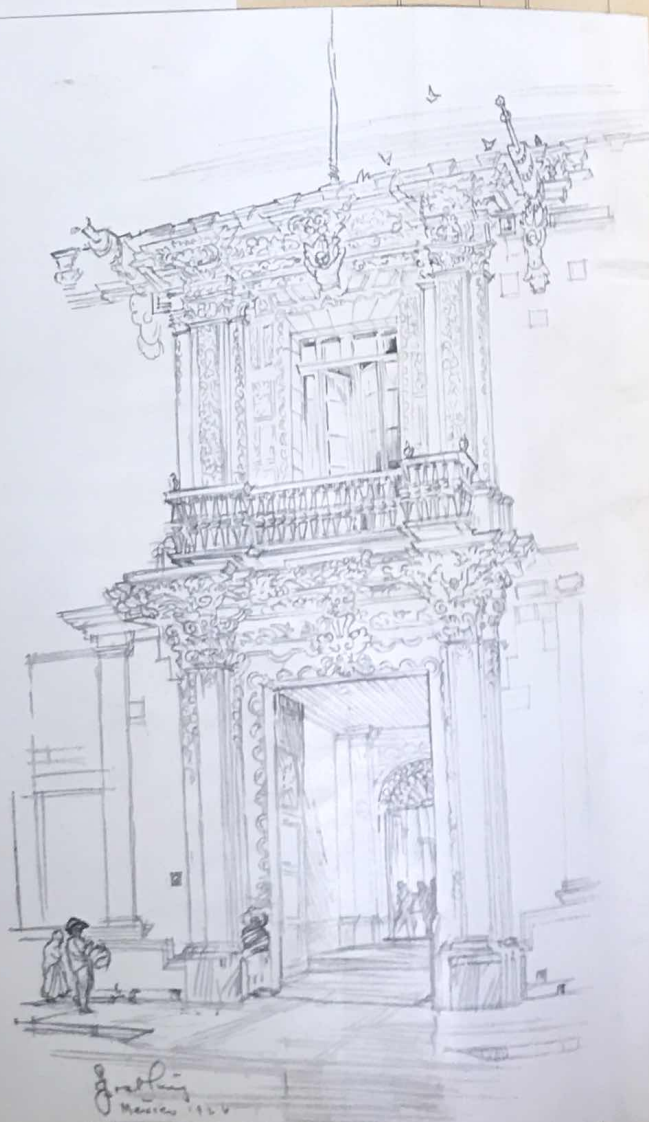


FROM A LITHOGRAPH BY ROBERT LOCKWOOD  
ENTRANCE OF SAN XAVIER MISSION, ARIZONA  
Size of original, 16" x 21"



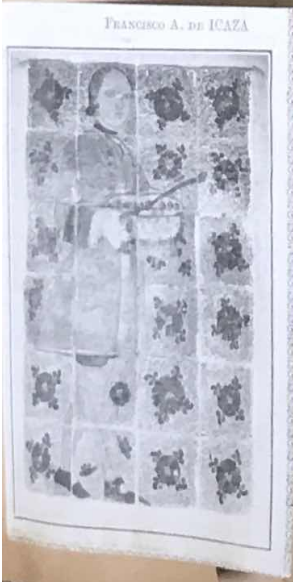
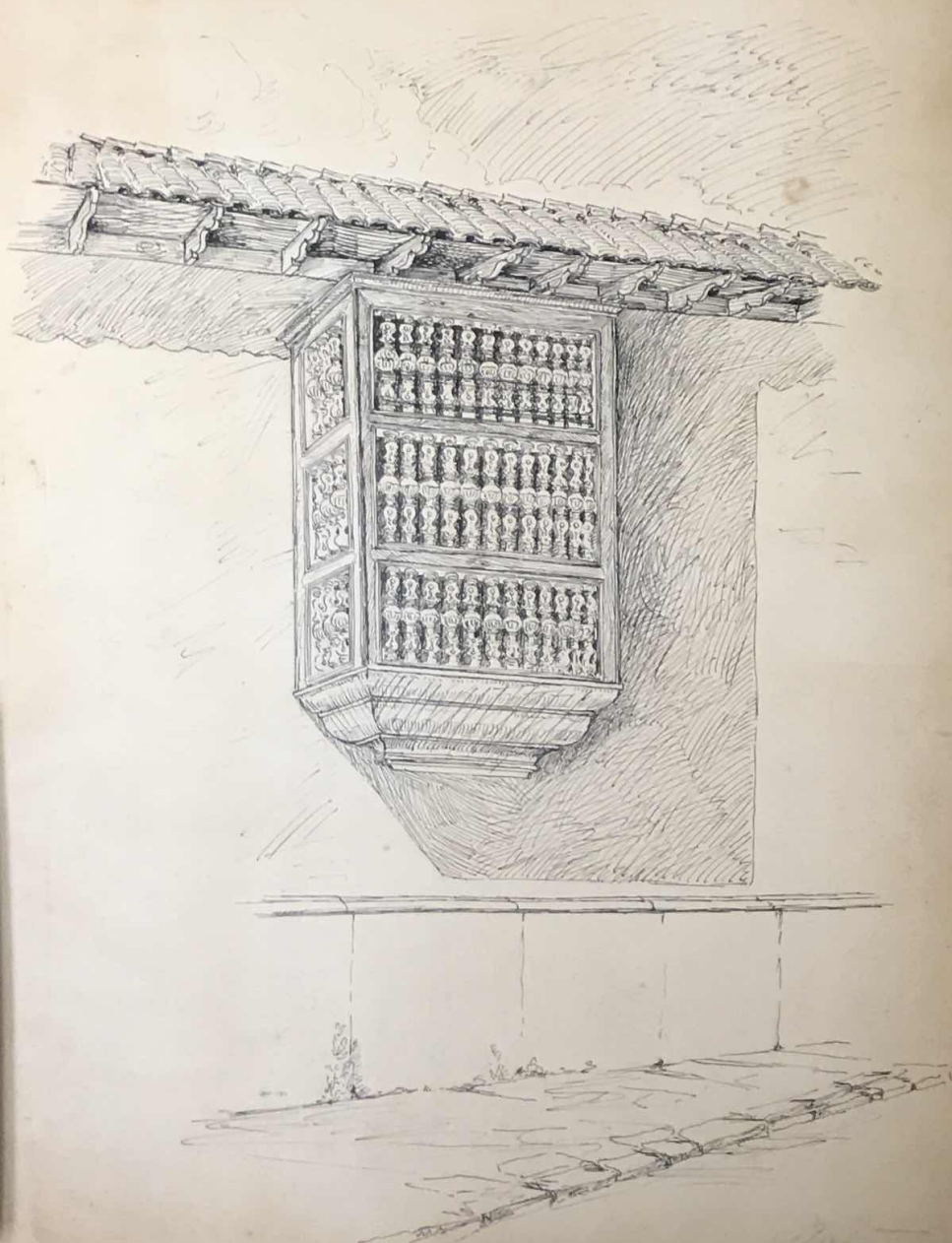
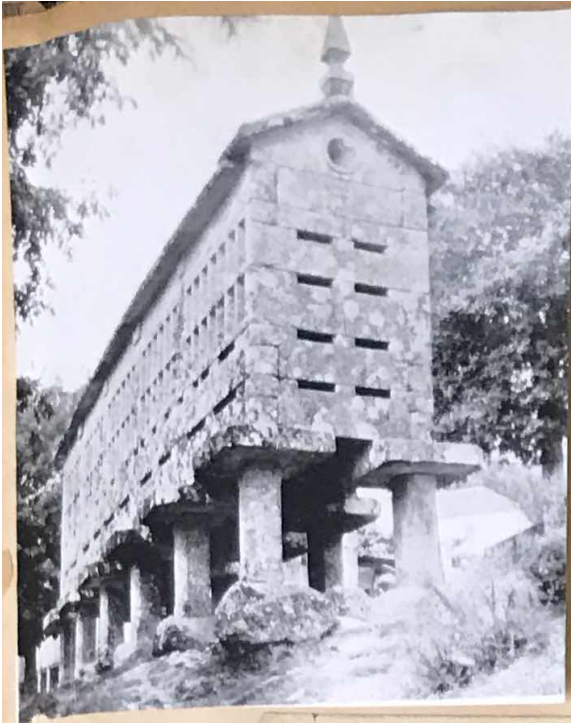


THE SANTISIMA TRINIDAD, M



HOUSE ON THE AVENIDA DEL ISABEL LA CATOLICA, MEXICO





FRANCISCO A. DE ICAZA





*Calle Arcos*

*Rue Arcos  
Bogenstrasse*

*Street of Arches*



*Calle de Levante*

*Rue du Levant  
Strasse der Levante*

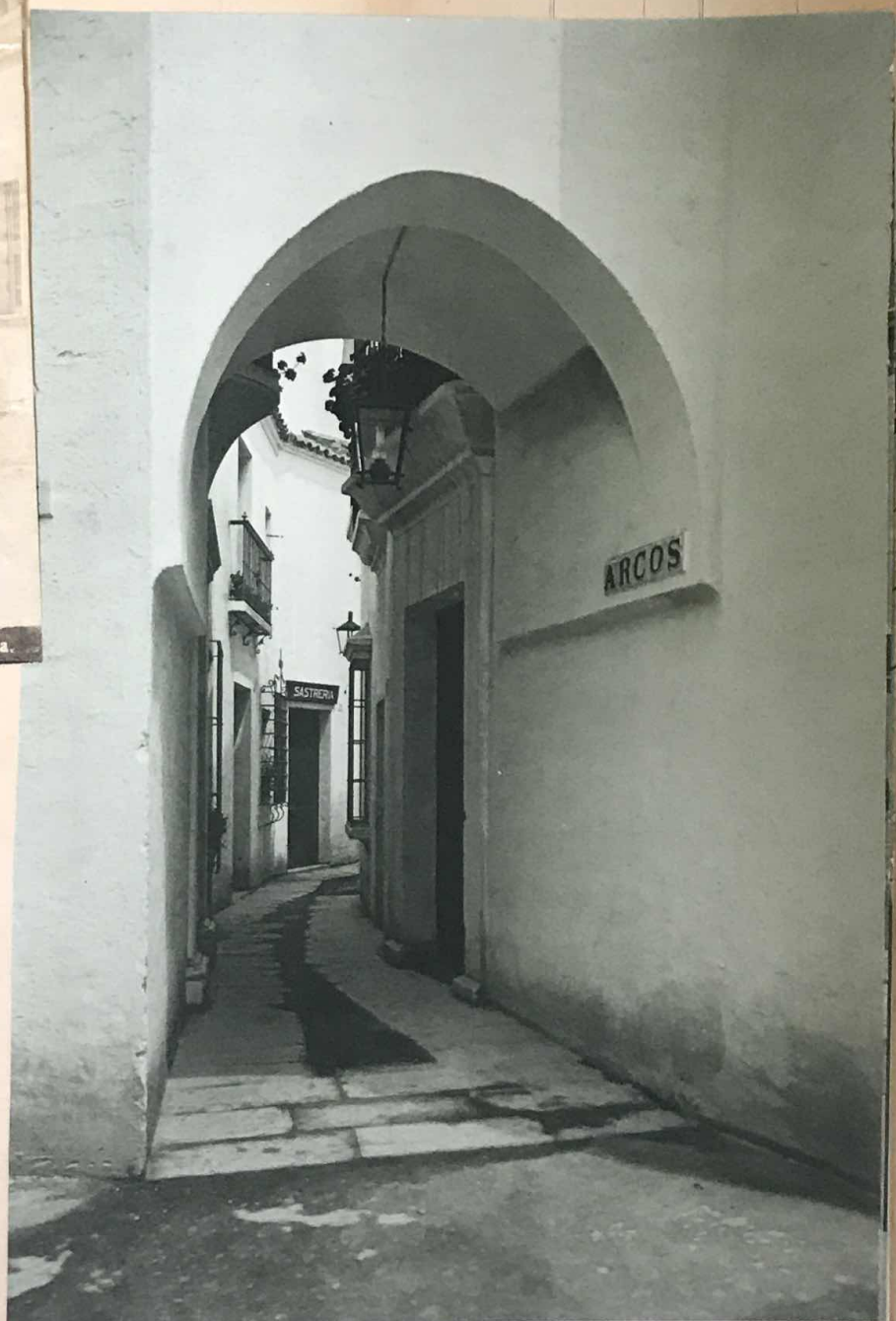
*East Street*







en el patio de los Naranjos Garzon fotografo Granada.



Entrada calle de Arcos

Entrée rue Arcos  
Eingang Bogenstrasse

Entrance to the Street of Arches





Entrada Calle Príncipe de Viana

Entrée à la rue Prince de Viana

Entrance to the Prince of Viana Street

Eingang der Strasse Prinz von Viana



Detalle de la Fuente

Détail de la Fontaine

View of a portion of the Fountain

Einzelheiten des Brunnens





*Calle del Tercio*

*Rue du Tercio  
Strasse des Tercio*

*Legion Street*

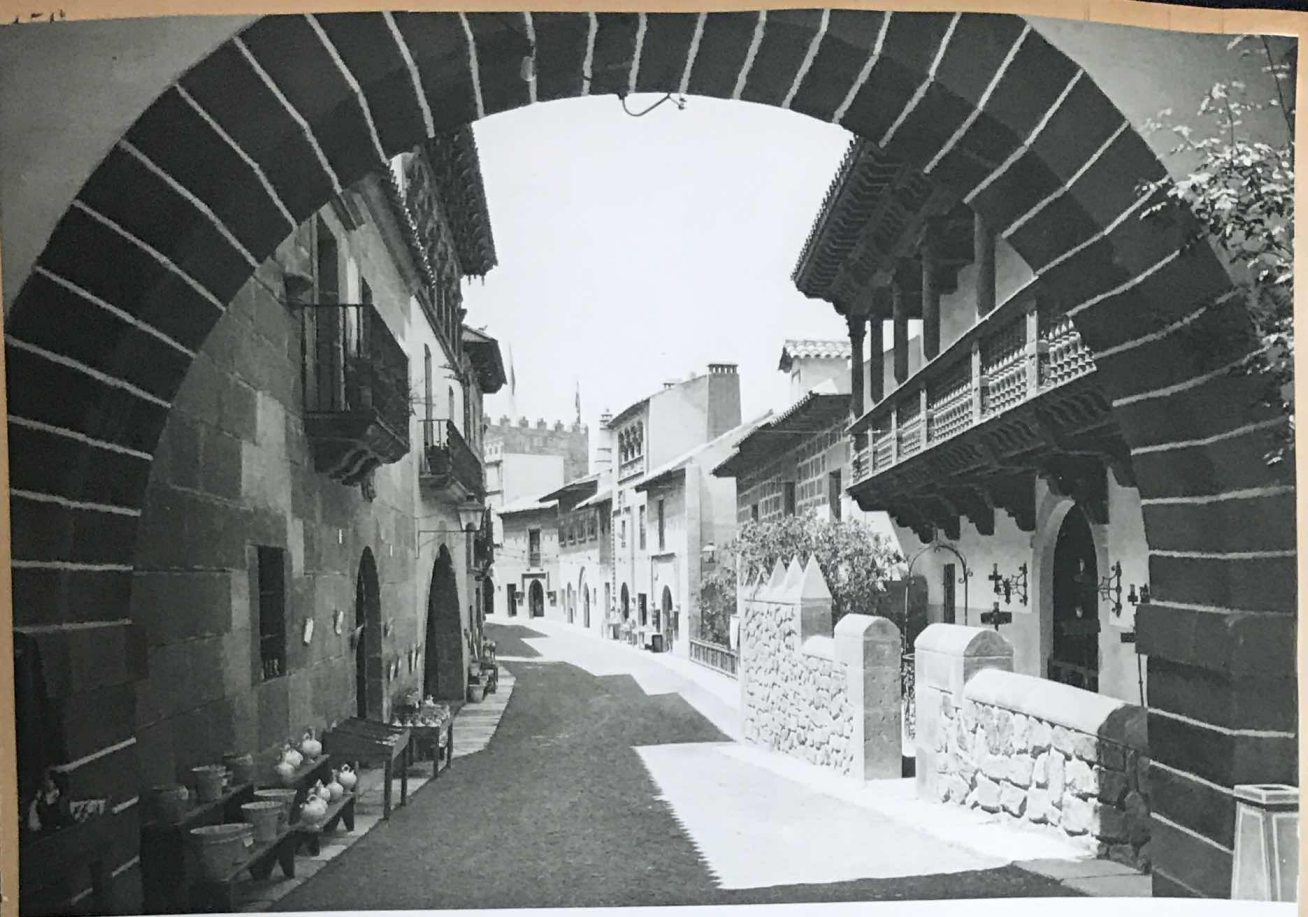


*Calle del Alcalde de Zalamea*

*Rue du Maire de Zalamea  
Strasse des Bürgermeisters von Zalamea*

*Mayor of Zalamea's Street*





*Calle de Caballeros*

*Rue Caballeros*

*Gentlemen's Street*

*Strasse Caballeros*



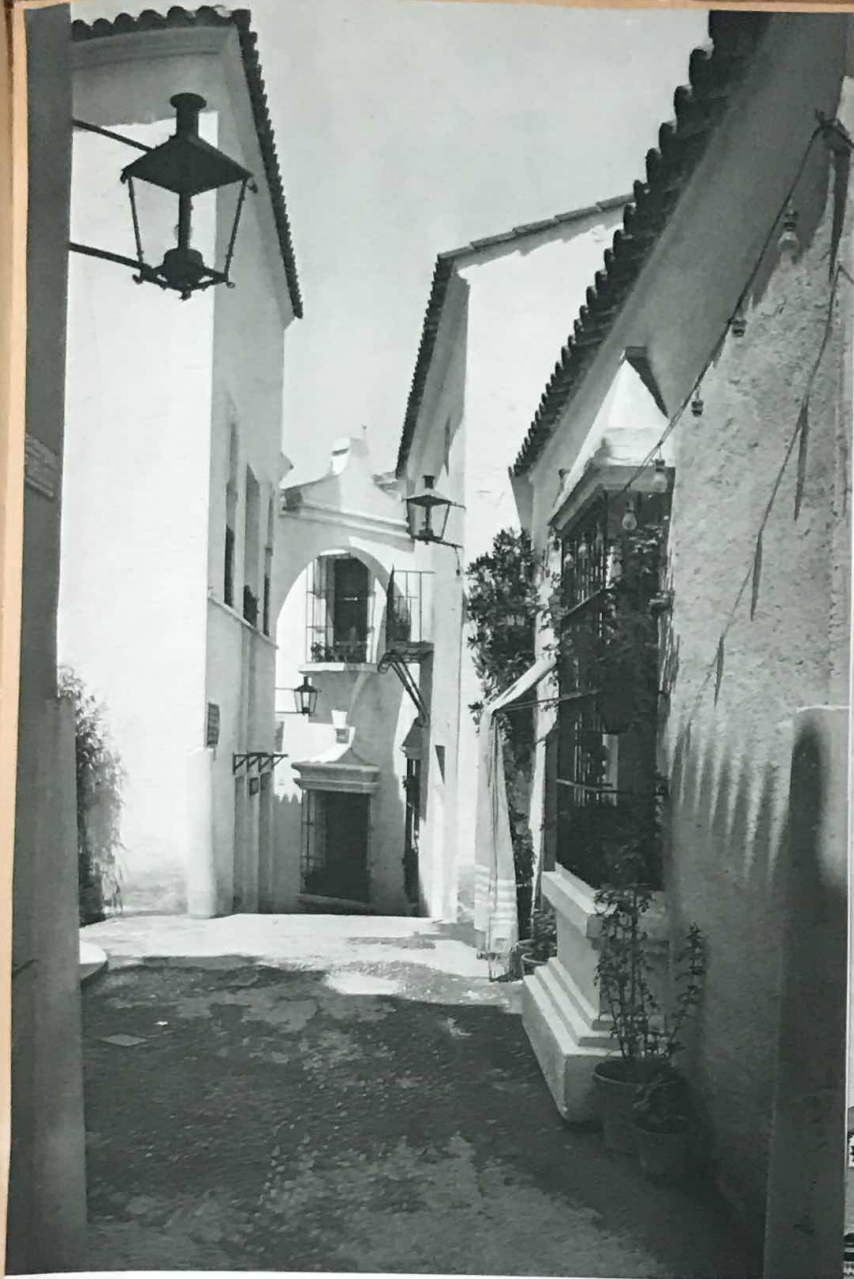
*Calle de la Conquista*

*Rue de la Conquête*

*Conquest Street*

*Strasse der Eroberung*





Entrada Plaza de Peñaflores

Entrée Place de Peñaflores  
Eingang zum Platz von Peñaflores

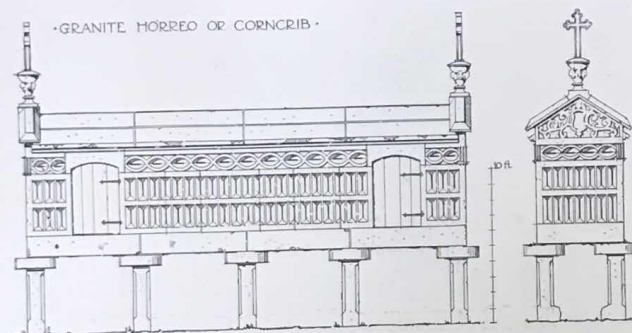
Entrance to the Peñaflores Square



Calle del Tercio (Salida Plaza Mayor)  
Legion Street (leading into the Main Square)

Rue du Tercio (Sortie à la Place Principale)  
Strasse des Tercio (Ausgang nach dem Hauptplatz)









10. Granada. Vista general de la Alhambra



AN INTERESTING STUDY OF THE DIFFERENT TYPES OF CONSTRUCTION.



A DISTINCTLY SPANISH COTTAGE



SEVILLE  
WHITE MARBLE TOMB  
IN UNIVERSITY CHAPEL



RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN  
A PLATE FROM THE WORK BY ANDREW N. PRENTICE



Reja del coro alto conventual, con el escudo de los Fonseca



Puerta principal del Monasterio de Cardena







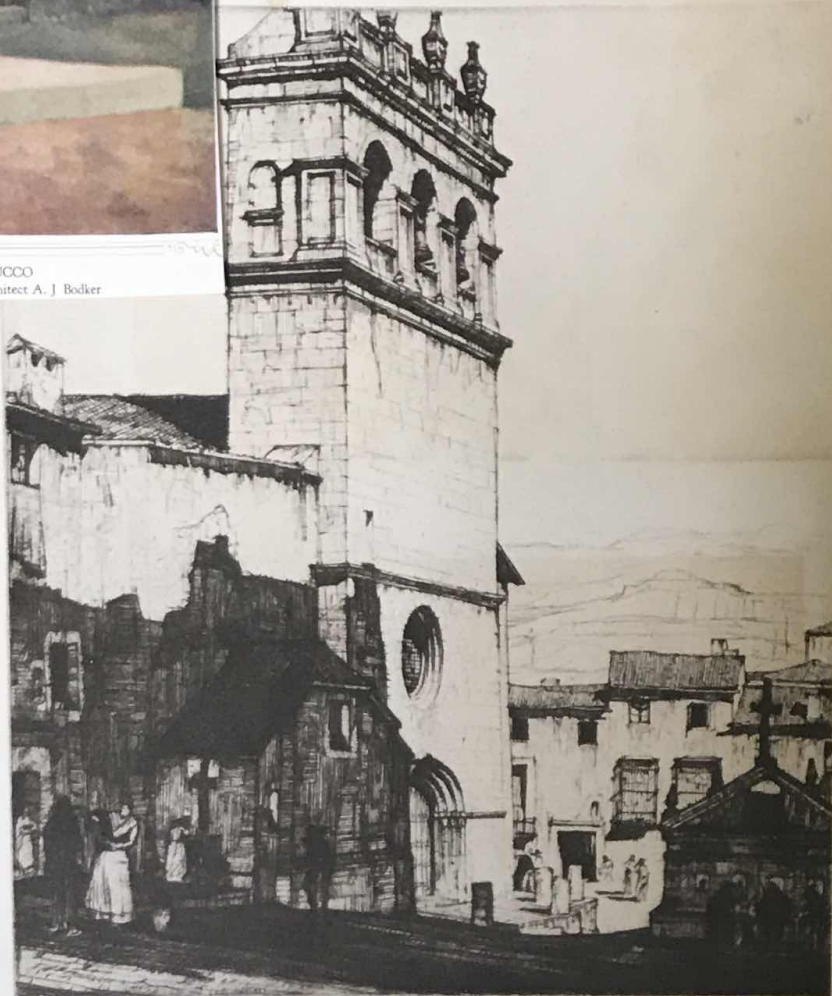
THE BEAUTY OF EXTERIOR WALLS OF STUCCO  
Entrance to Home of A. E. Burr, Esq., Scarsdale, N. Y. Architect A. J. Bodker



Sepulcro—obra de Siloe—del arzobispo de Santiago y Virrey de Castilla, Don Alonso de Fonseca



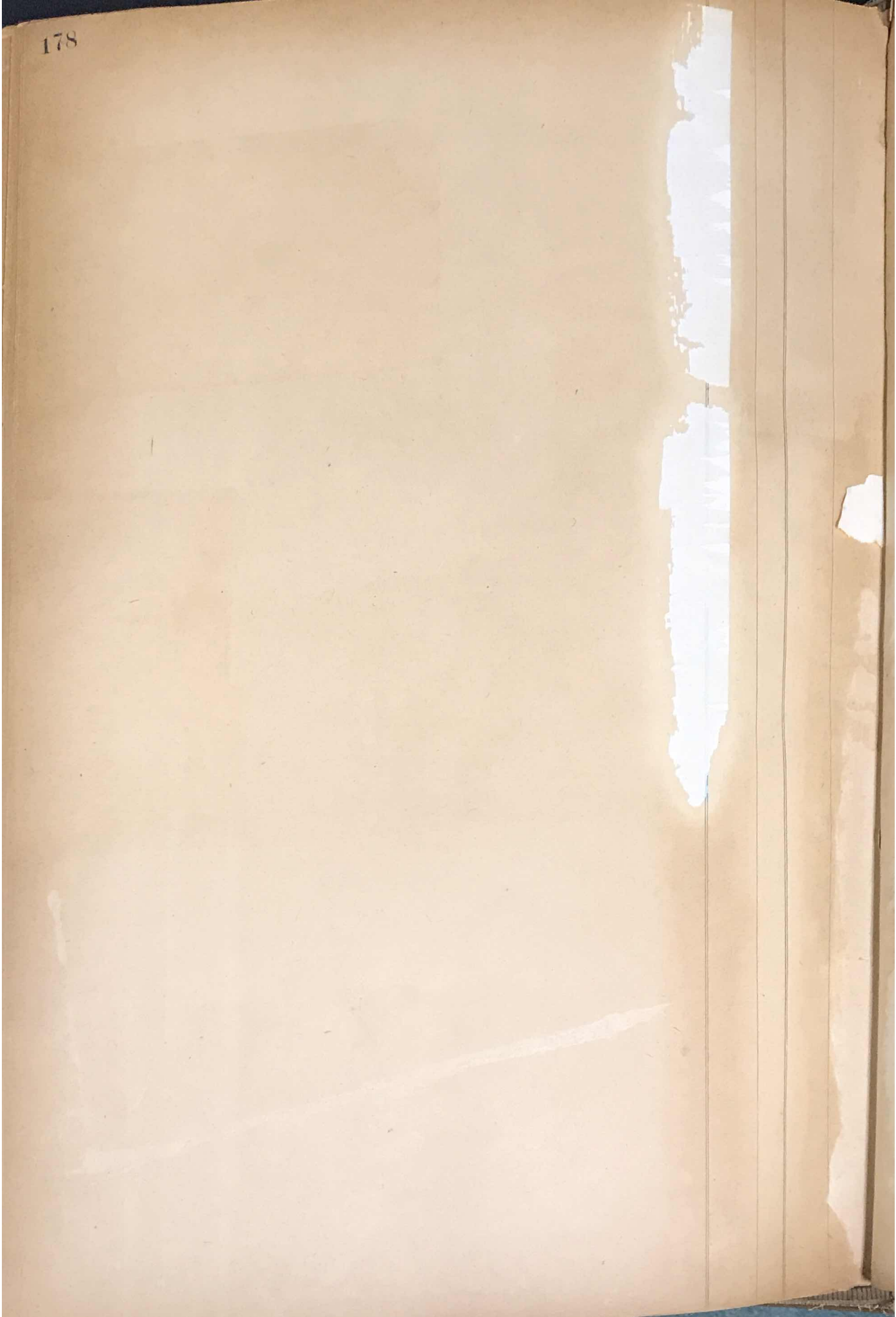
Deliciosa rincón del monasterio asturiano de las Ursulas



SANTA CECILIA, RONDA  
FROM A DRYPOINT BY LOUIS C. ROSENBERG  
Reproduced by courtesy of A. C. & H. W. Dickens

PENCIL POINTS  
August, 1930



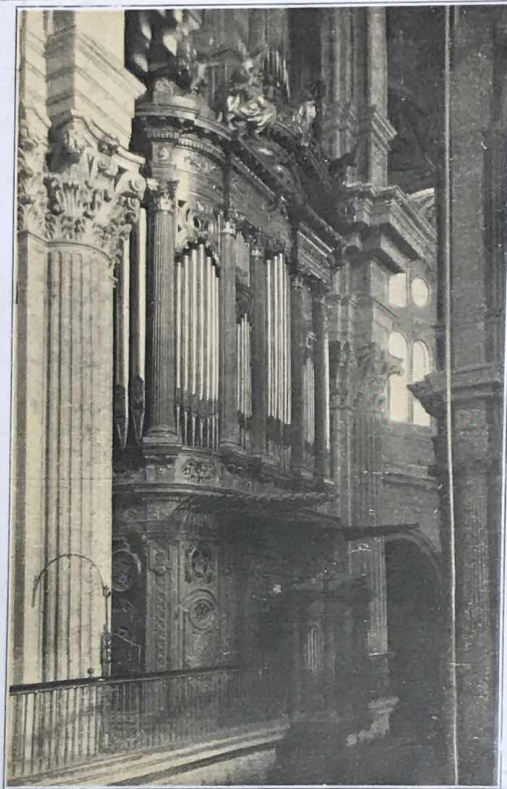






"I wanted to see and hear real water."





Un detalle del órgano de la Catedral



Magnífica escultura de piedra, en el coro de la Catedral

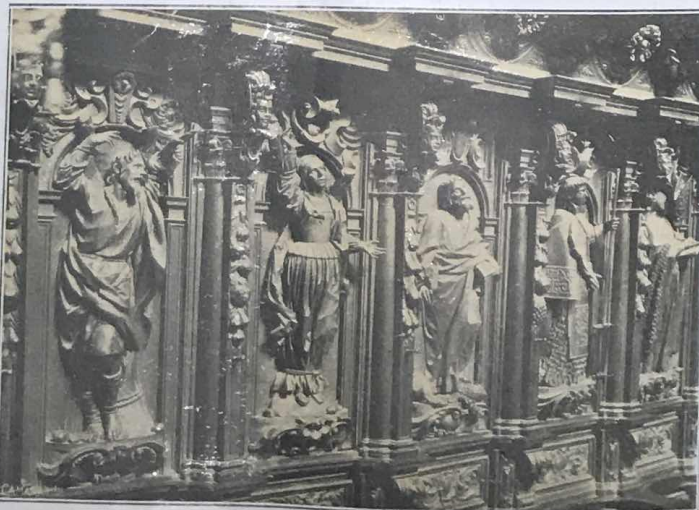
pilares aislados dividen la nave central de las laterales, y otros tantos rodean el altar mayor, con sus correspondientes en relieve al ingreso de las capillas. El coro bajo está en la nave central, siendo notable su sillería, atribuida a Alonso Cano, con la colaboración de Michel y Pedro de Mena. Ambos órdenes de sillería, estilo renacimiento, ostentan talla los e imágenes primorosas. A nivel de los asientos altos se halla la silla episcopal, que es notable, como también el atril, esculpido en mármol rojo. Sobre el coro, y a derecha e izquierda, existen dos grandes órganos, obra del que fué maestro organero de Cuenca.

El altar mayor está formado en el centro del hemiciclo, constituido por seis columnas sobre una suave escalinata, rodeado de una verja de bronce. El tabernáculo es de planta de cruz cuadrada, de brazos cortos, correspondiendo cada uno de ellos a un frontispicio romano, cuyas cornisas son de mármol blanco y el fondo de piedra serpentina, cada uno sostenido por dos columnas, cuyos fustes son de piedra serpentina, la base atica, y el capitel, con tendencia al corintio, de mármol blanco; en cada uno de los cuatro ángulos entrantes de la planta se alza un delgado pilar que compone con las colum-

nas. El entablamento general del tabernáculo se compone de un arquitecabo de mármol blanco, un piso de piedra serpentina y la cornisa del mismo mármol, sobre la cual se elevan los cuatro frontones; correspondiendo a los ejes de los pilares, álzase cuatro ángeles de mármol; el tabernáculo se halla terminado por una cúpula, cuyos fondos son de piedra serpentina con frontones de mármol blanco, terminado por una estatua de la misma piedra, que representa la Fe.

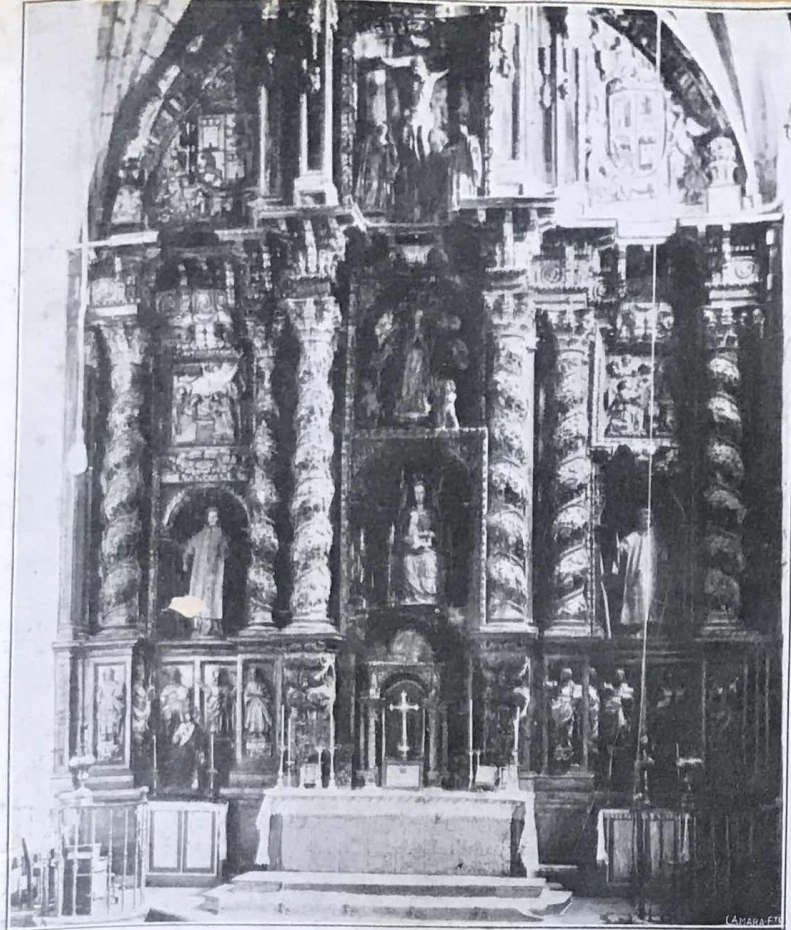
La Catedral posee una gran riqueza de alhajas y objetos artísticos, debiendo citarse entre éstos unas andas de plata destinadas a la procesión del Corpus. Entre los ornamentos hay un tercio del tiempo de la Reconquista. En las diferentes capillas de la Catedral hay numerosos cuadros y esculturas de positivo mérito, entre los cuales muchos llevan la firma de gloriosas figuras del arte español.

Tal es, desgracia, muy grandes rasgos, por exigirlo así, debido de un trabajo meramente informativo, lo que mas digno de mención se encuentra en la Catedral de Málaga, de esta encantadora capital mediterránea que aun sabe conservar en su espíritu los más puros y típicos valores de la tradición.



Esculturas del coro de la Catedral

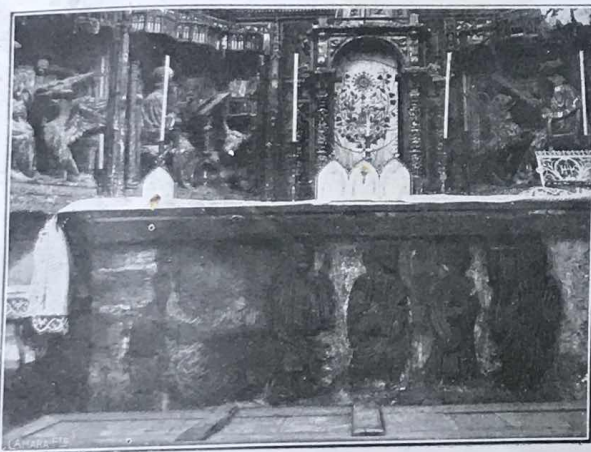




Altar mayor de la iglesia de San Vicente de la Barquera, de gusto barroco



Puerta románica de la iglesia de



Retablo del altar mayor de la Colegiata de Santillana y frontal de piedra (Fines del siglo XV)



Altar mayor de Aula-Del



Artística puerta situada al lado del altar mayor, en Aula-Del

bellísimo supo hacer Ricardo León el escenario de su ad-

ancó-biente en el siglo XVII, que se co-ta de Santa Maria. Tiene Madero, traído de Palesti

## 62. TOLEDO. Puente de Alcántara y Alcázar







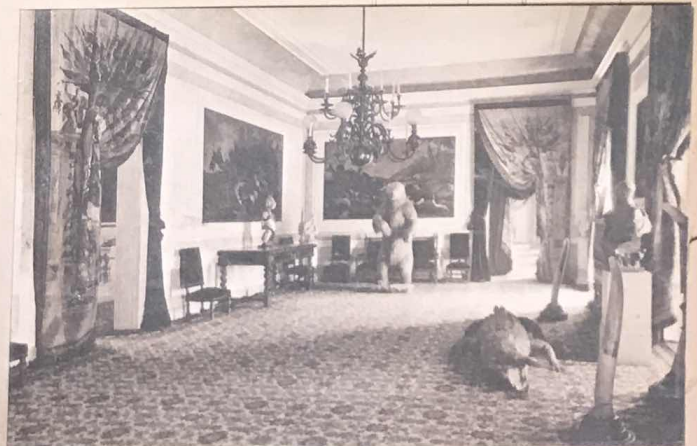
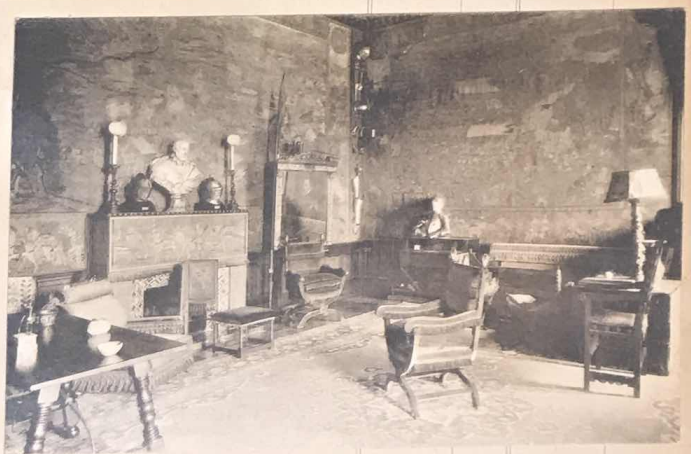
















SALAMANCA  
Catedral (fachada Norte)



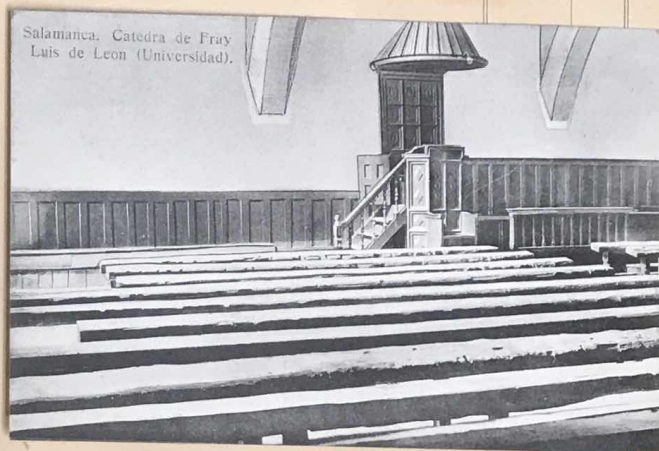
Salamanca. Fachada del Ayuntamiento.



SALAMANCA  
Catedral  
Detalle de la  
fachada por



SALAMANCA—Plaza de Santiago



Salamanca. Catedra de Fray  
Luis de Leon (Universidad).



SALAMANCA—Calle de la Rúa



41, SALAMANCA — Colegio de Irlandeses - Patio





SALAMANCA — Casa de las Conchas



TOLEDO: Posada de la Hermandad.

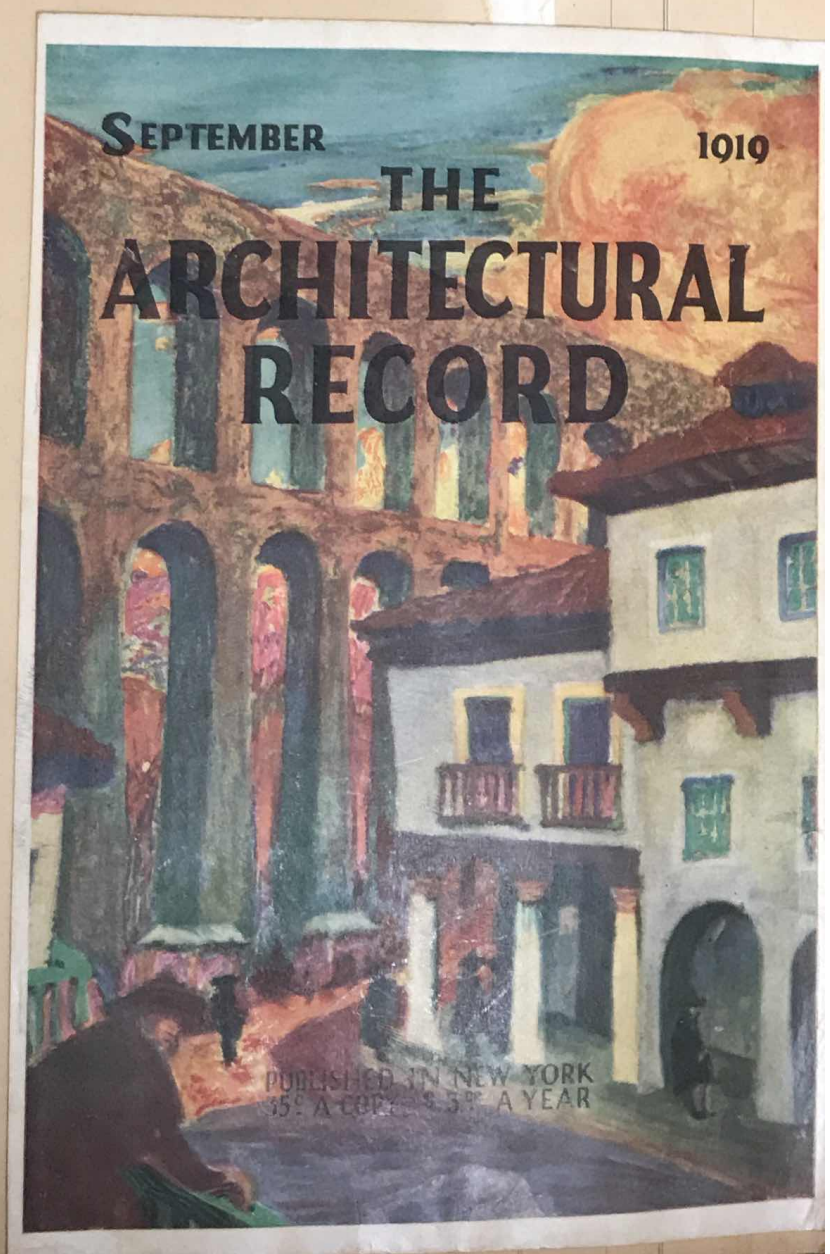


SALAMANCA — Diputación Provincial



8. TOLEDO. — Puente Alcántara









Its Alcazar bristling with barbacan and battlement.

## The Town of Don Pablo the Crafty

BY ERNEST PEIXOTTO

ILLUSTRATIONS FROM DRAWINGS BY THE AUTHOR



As you stand upon the terrace of the Royal Palace in Madrid, you look out over a broad expanse of varied landscape and follow the meanders of the Manzanares, a river that winds off through lovely groves and gardens to a line of lofty mountains—the Guadarramas—whose summits, blue and snow-capped, close the limits of the background just as they do in the Velasquez portrait of the Infante Don Carlos.

174

Among these mountains nestle old towns and castles, and on one of their northern spurs clamber the mediæval walls and houses of Segovia. As long as fortresses were necessary or as men lived in feudal cities girdled by walls and towers, Segovia was a prosperous and powerful city of Old Castile, but when the Moor had been driven forever from Spain the mission of these warrior hill-towns was fulfilled, and since that time Segovia, little by little, has sunk into a peaceful slumber, retaining, with its neighbor Avila, the charm and glamour of a bygone age, the mourn-



175



179

air rug-  
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The peasants bartered and gossiped.—Page 176.

VOL. LXXI.—12

177



The cobbler and maker of hats.

The city piles up grandly from this side too.—Page 183.

184









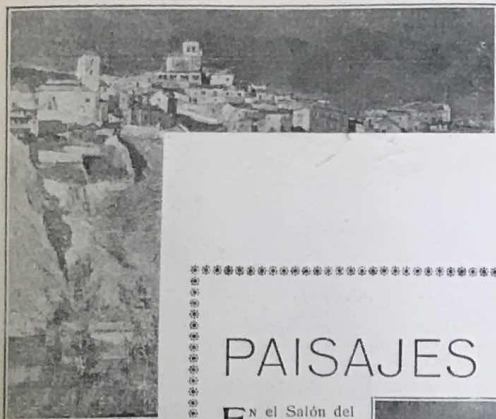
From a photograph by E. H. Lowber



Photograph by A. W. Cutler

**LIVING IN PORTUGAL'S GENIAL SUNSHINE**  
 for these ragged, homeless gnomes who dwell in the sheltered doorways of the  
 food in the market place. Actual want among them is rare, and they are





LA ESFERA

LA VIDA ARTÍSTICA

## PAISAJES DE CASTILLA Y DE VIZCAYA

Esta colaboración, es lidad noble, es lo que si cano. Simultáneamente les pinta cuadros de co reflejando el período d glo xix con una agilidad de observación muy no! Luego hay el largo nombre, la desviación lutamente desligados d Y, finalmente, cuando coger los pinceles y l dolorido, en una ansied de sosiego consolador, el costumbrista agudo, dios bulliciosos de la ci á convivir con las genti instantes silenciosos y emocionado y contemp bres, llanos, ríos, nube

Como anuncia el ca ofrece paisajes de Casti Castilla en invierno, supone hasta qué punt rencia entre unas y otra sidad casi ofensiva y n rrimo goce de los ojos espíritu; la fecunda pre y las osamentas geoló ciudades viejas; cielos de la meseta; nombres cantarina égloga y n desolación...

¡Castellania parda e



EN el Salón del Círculo de Bellas Artes un pintor de ayer, pero con renacientes impulsos de hoy, expone la visión sincera, espontánea, de dos aspectos antitéticos del paisaje español. Se llama Carlos Lezcano.

Esta noticia exige una glosa amplia; por lo que significa ya y por lo que contiene todavía de promesa.

El nombre de Carlos Lezcano se había amortiguado, había perdido valor ecoico en la pintura actual. Los jóvenes le ignoraban. Sus coetáneos, llegados á la madurez doble de la edad y de la obra, han hecho un esfuerzo mental para recordar. Y el pífico, sin prejuicios ni sugestiones ajenas, ha afrontado la expresión simpática de estos paisajes sin mirar antes la firma, buscando no más el delfe emocional de amarles por sí mismos, por su virtualidad íntima ó su encanto externo.

No se trata, sin embargo, de un fracasado que solicita una tardía revisión. Tampoco del advenedizo que aprovecha la oportunidad coincidente.

Sin el dolor de la renuncia, se apartó, cuando quiso, del camino donde ya tenía respetado y legítimo puesto. Como á un refugio sentimental, buscando el pensamiento para sus heridas del espíritu, torna al arte, sin afán de lucro ni de gloria.

Acaso la última vez que Carlos Lezcano figura en un catálogo artístico es en la Exposición Nacional de 1906, con un cuadro de evocación romántica titulado 1830.



«La Catedral de Segovia»

Antes, en la de 1901, había expuesto tres pequeños estudios. Y con más lejana anterioridad, en la Nacional de 1895, obtenía una mención honorífica, recompensa que aún no había perdido su prestigio.

No obstante, estos datos oficiales suelen carecer de verdadera expresividad en lo que se refiere á la significación de un artista. Es al margen de ellos donde se forma y se manifiesta con toda amplitud.

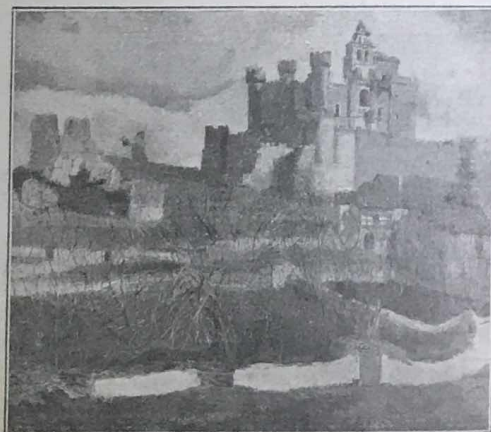
Así, sería preciso buscar al Carlos Lezcano juvenil, turbulento, en toda la fresca y optimista arrogancia de su aprendizaje en el estudio de Joaquín Sorolla. Era hace treinta años, cuando

Ledesma, de Emilia Pardo Bazán, de José María de Pereda, de Aureliano de Beruete, de Pérez Galdós, de Menéndez Pelayo, de Clarín, en lo que se refiere á sus colaboradores literarios habituales. Ellas afianzan el propósito inicial y sostenido de un carácter estético que Félix de la Torre supo dar á *Apuntes*, donde se reproducían constantemente obras de arte y donde publicaban dibujos Joaquín Sorolla, Emilio Sala, Moreno Carbonero, Ferrant, García Ramos, Agramot, Guinea, Casto Plasencia, Ignacio Pinazo, y se daban á conocer como pintores é ilustradores Gustavo Bacarissas, Santa María, Manuel Benedito, Arijá, Alcalá Galiano y Carlos Lezcano.

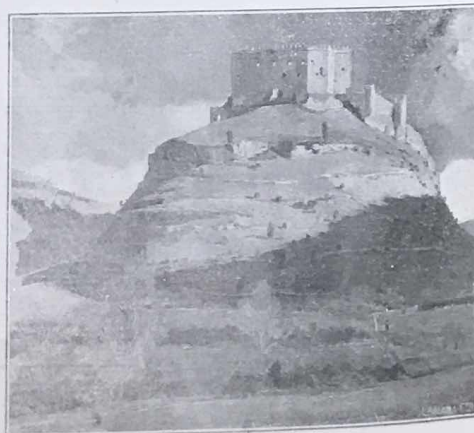
al mismo tiempo que él acataban las enseñanzas y defendían el luminismo deslumbrado y deslumbrante del maestro levantino otros pintores que ahora tienen primeras medallas y forman parte de la Academia de San Fernando y ocupan catedras. Incluso le detiene, todavía más que el hecho de esa coincidencia de los comienzos moeriles, su colaboración asidua en la revista *Apuntes*.

Cuando se escriba la historia de las revistas de arte de España; cuando se intente por lo menos un curioso examen de la evolución del dibujo editorial á través de las publicaciones periódicas, no podrá en ningún modo prescindirse de aquel admirable semanario fundado el año 1893 por el malogrado Félix de la Torre.

*Apuntes* definió su época con una sagaz profecía y con una intransigente selección. Encontramos en ella las firmas de Navarro



«El castillo de Turégano»



«El castillo roquero de Pedraza»

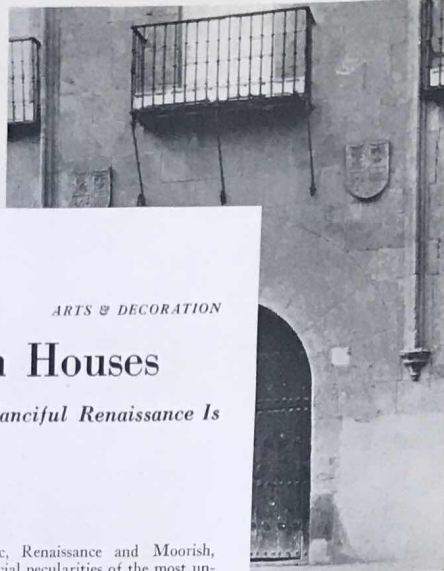


Gothic design, but did not entirely replace it. Spanish Renaissance, certainly, is profuse and intricate in comparison with Renaissance developments in the other countries.

There was a consistent use of pilasters and of arches, and of both in combination, and a considerable use of Renaissance moldings, redesigned and assembled in ways peculiar to Spain. Arches were used for doorways, though this is probably due quite as much to Moorish as to Italian influence, since the use

of arches, even if studied at first hand, beneath the skies of Spain.

Of all Spanish characteristics in architecture, the most conspicuous and the most readily recognized is the use of wrought iron work for railings, balconies and window grilles.



*The Gothic and Renaissance merging up between the balconies and the dark arched door is of dark wood.*

## The Austere Beauty of Spanish Town Houses

*The Ornamentation of Severe Facades With Flamboyant Gothic Merging Into Fanciful Renaissance Is Curiously Emblematic of Spanish Civilization*

*Illustrations from photographs made in Spain by W. L. Bottomley*

By MATLACK PRICE

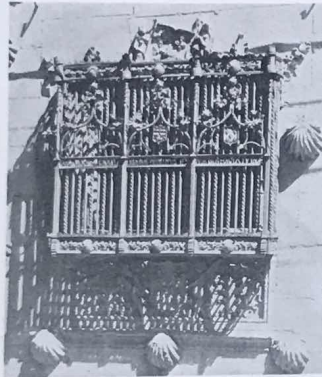
FOR years our builders have been turning the pages of the stylistic picture book of European architecture, making tracings here and there, skipping some chapters entirely, and adapting certain things which have appealed to their fancy, or been demanded by the public. The higher criticism calls this "eclecticism." It might otherwise be called uncertainty. But whatever it is called, it is distinctly interesting that our architects and interior decorators have very recently opened the book of the chapter called "Spain."

As in the case of the sudden coming of any style into popularity, there is the danger of inadequate assimilation before its practitioners begin to carry out actual adaptations. And, as a corollary to this, the lack of general familiarity with the style will lead the public to accept as "Spanish" anything which has in its ensemble a tile roof and a bit of iron railing.

There is at this time a very real reason for the publication, as widely and fully as possible, of illustrations of authentic Spanish architecture, furniture and interiors. Without them it is inevitable that a great many misunderstandings will take root and make against the development of anything like an authentic adaptation of the style, even taking into consideration the unavoidable modifications imposed by modern American requirements in architecture, both domestic and general.

For several years past some of the more scholarly and less commercial of our furniture makers have been reproducing and adapting Spanish chairs, tables and cabinet-desks of the Renaissance. Many of these pieces are fully

worthy of the best architectural setting in Spanish character that can be provided for them, but it is inevitable that the next few years will see the creation of a great many



*Famous wrought iron grille on the facade of the Casa de las Conchas*

poorly studied and poorly executed "Spanish" interiors. Superficial and careless adapters will not find it so easy to achieve even passably fair Spanish effects as they have found it to achieve passably fair Italian effects.

One of the inherent complexities of Spanish architecture is its inseparable blending of three elements—the composite of traditions and in-

fluences Gothic, Renaissance and Moorish, fused by the racial peculiarities of the most unknowable of all the Latin peoples.

Certainly the merging of Gothic architecture into that of the Renaissance resulted nowhere in more interesting forms and incidents of design than in Spain. Esthetically fruitful in itself, this merging in Spain had also to reckon with the hand of the Moor, which permeated so intensely the whole race and all its artistic expression.

The union of Gothic and Renaissance architectural forms in France was a more purely architectural one, and one which was far more obvious, even in its most picturesque moments. The same union, which came later in England than in the Continental countries, produced results less architectural and often more accidental in character than are seen in France, but it was in Spain that the height of picturesque romanticism was reached.

Gothic forms in Spain were mostly colloquial and full of unexpected variations. The ogival pointed arch seems to have appealed to the builders more than the lancet type of pointed arch, and there is also a frequent recurrence of ogival tracery. Gothic arches were more often applied in relief on wall surfaces than used structurally, and were terminated with foliated Gothic finials of the flamboyant type, and corbels were used in the Gothic manner, as also many colloquially modified Gothic moldings.

It seems as though the decorative possibilities of Renaissance architecture appealed to the Spanish more than its classic sources of architecture, and that they did not accept it as the final word on design. It was added to

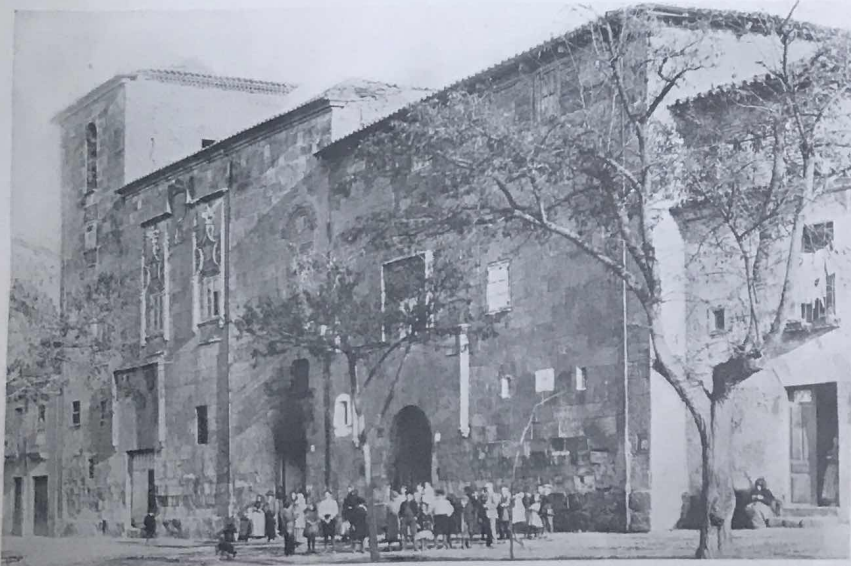
ture, whether ancient or were gardens, overlooked by the sun, if there were splash-tilled pools, these were in the patio, jealously guarded from the outside world. Although distinctly a Moorish palace, the massive outer walls, not the architectural enchantment, the decorations, the foundations within, it is something which most of the old are patterned.

Rest which is being evidenced in the interior decoration and in the line of the old Camino Real and several other locations some popular as year-around great many houses are being built of them derive stylistically

hitecture of the Pacific Coast developed from the local mis-which left its traces up and down the line of the old Camino Real, in the architecture of the Spanish, very little of the architecture and such houses as there are distinctly Spanish type are as of a definitely transplanted recent ones in Florida.

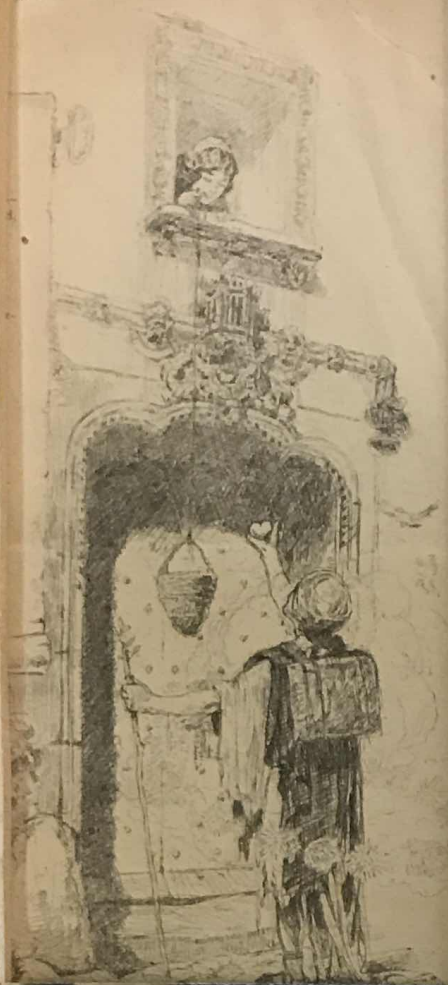
ed that the beautiful and g style will not be marred by careless and ill-orn of popular demand.

ng of the racial strands strange, colorful, intricate architecture is essentially duplicate, in other lands, different race and a different way worth doing in the way adaptation is to be accomplished is a challenge all that we of today possess letic ingenuity and artistry.



*The Castle Maldonado is an old town house in Salamanca of golden brown stone. The decoration is flamboyant Gothic with some Renaissance detail. The architecture has great distinction through its simplicity and austerity*





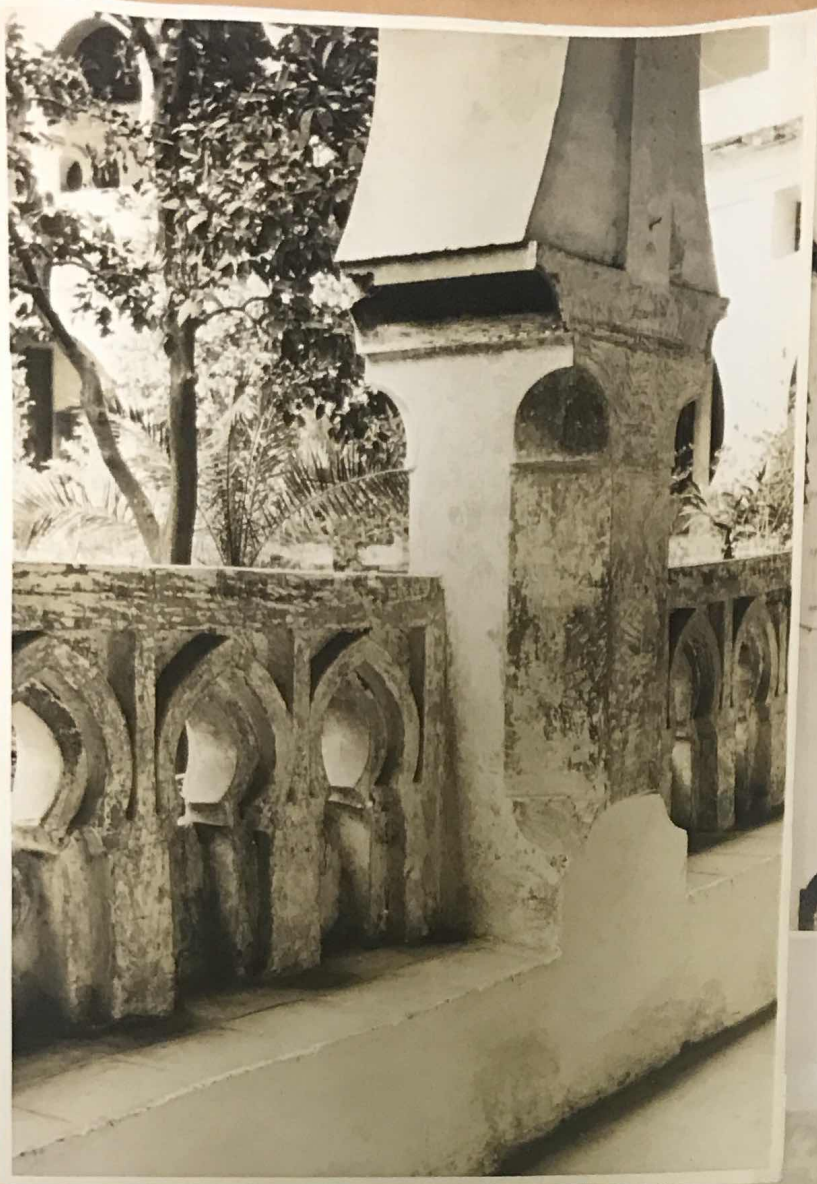














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## LA ESFERA

para las casas de locos  
necios.

—¡Callad y daos por  
que es de acero bruñido  
tera como la que esgru  
Cid... ¡Ajnezásteis el co

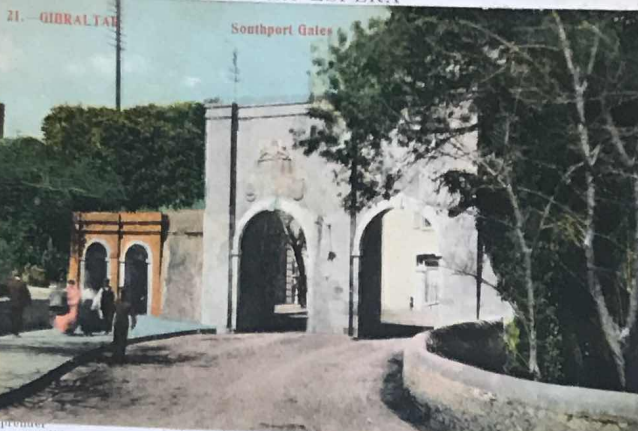
—Listo queda, señor.  
Despidiéndose de su espe  
aquella galanía al uso  
mayorazgo con un sent  
reno, díjole:

—Parte tu padre, hij  
paña nueva. Muy lueñ  
en tornar. No olvides lo  
nobleza de nuestra hida  
y del guerrero, y aprende  
y te guardará Dios y

Afinojoso ante él el re  
do la testa, desta guisa

Partid, padre,  
que aprenderé a  
como se aprende  
Y por ser digno de  
y digno de mi cas  
Probaréis que sé  
Y mi espada, bien  
presto os dará a  
si he llegado yo a  
desta elegía aún no aprendida...

Y con lo que os he trovado,  
de vuestro hijo esforzado,  
cuando vos, padre, tornéis,  
no habrá niester llaméis  
a vuestro hijo menguado.



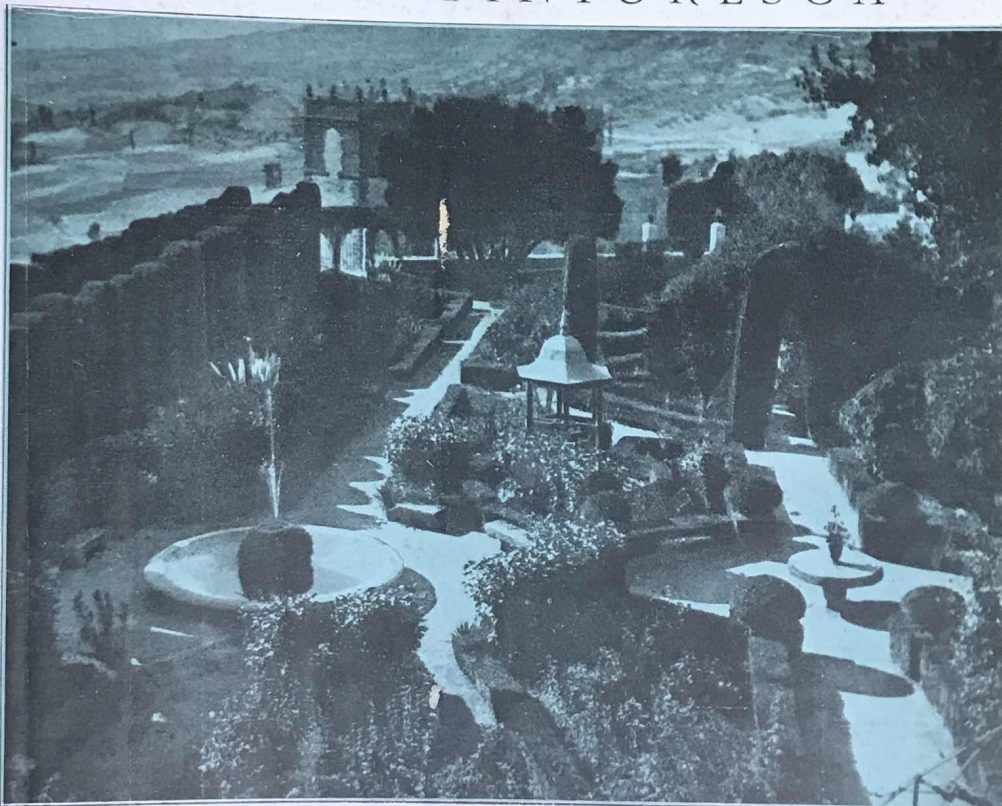
escarnio de nuestras gentes! ¡Tórnate a tu tie  
rra, noble hidalgo, y no quieras saber más co  
sas de las nuestras, que eres como caballero  
de leyenda, y no está para leyendas nuestra  
tierra moderna!... ¡Cuántas cosas, regados los  
ojos de lágrimas, contará a los suyos de su  
España, tan malamente cambiada por los si-

también caballero extravagante... que he de  
darte merced...  
Y al trote largo, muy largo, trota el cabullo  
del caballero...

YAGO-CÉSAR DE SALVADOR

En la señorial Toledo, que fue Villa y Corte.

## ESPAÑA PINTORESCA



Jardín de Carlos III en Brihuega

FOT. GOR











